

THE FEDERAL CYLINDER PROJECT



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CALIFORNIA INDIAN CATALOG
MIDDLE AND SOUTH AMERICAN INDIAN CATALOG
SOUTHWESTERN INDIAN CATALOG—I

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THE FEDERAL CYLINDER PROJECT

A Guide to Field Cylinder Collections in Federal Agencies

VOLUME 5

CALIFORNIA INDIAN CATALOG
MIDDLE AND SOUTH AMERICAN INDIAN CATALOG
SOUTHWESTERN INDIAN CATALOG—I

Edited by
Judith A. Gray
and
Edwin J. Schupman, Jr.



American Folklife Center

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THE AMERICAN FOLKLIFE CENTER

The American Folklife Center was established by the Congress of the United States in 1976 with the passage of Public Law 94-201, the American Folklife Preservation Act. The center is charged with “preserving and presenting American folklife” through programs of research, documentation, archival preservation, live presentation, exhibition, publication, dissemination, training, and other activities involving folk traditions in the United States.

The center’s program has been arranged to fulfill four major goals: the coordination of folk cultural activities, assistance to folklife agencies and specialists in various parts of the country, research and archival service, and model programs and publications.

The Archive of Folk Culture

The Archive of Folk Culture became part of

the American Folklife Center in 1978. Since its founding in 1928, the archive has assembled at the Library of Congress one of the most significant collections of folklife materials in the world. It controls audio recordings containing folksong, folk music, folk tales, oral history, and other forms of traditional expression; holds over seventy thousand pages of manuscript material; and maintains a reading room with books and periodicals dealing with folk music and folklore chosen from the thousands of relevant items in the Library’s collections.

As part of its reference service, the Folklife Center prepares and publishes numerous guides, finding aids, bibliographies, and discographies to the archive collections, which are available to the public at no charge. It has also published LP recordings of folk music and folklore, available for purchase at the Library or by mail.

CONTENTS

	Page
Preface	vii
Maps: Sites of California, Middle and South American, and Southwestern Indian (I) Field Recordings	x
California Indian catalog—edited by Judith A. Gray and Edwin J. Schupman, Jr.	1
Introduction	3
Cahuilla or Chemehuevi Music—John Peabody Harrington Collection	5
Cahuilla Music—Charles Fletcher Lummis Collection	8
Chumash Music and Spoken Word—John Peabody Harrington Collection	12
Costanoan (Chochenyo) Music—John Peabody Harrington Collection	52
Diegueño Music—Constance Goddard DuBois Collection ...	69
Gabrielino Music—John Peabody Harrington Collection ...	83
Hupa Music—Charles Fletcher Lummis Collection	103
Karuk Music and Spoken Word—John Peabody Harrington Collection	107
Karuk Music—Helen Heffron Roberts Collection	117
Kitanemuk Music—John Peabody and Carobeth Harrington Collection	164
Klamath Music—Samuel Alfred Barrett Collection	179
Konkow Music—Frances Densmore Collection	181
Konkow Music—Helen Heffron Roberts Collection	186
Konomihu Music—Helen Heffron Roberts Collection	194
Luiseno Music—Constance Goddard DuBois Collection ...	203
Luiseno Music—Charles Fletcher Lummis Collection	213
Luiseno Music—Helen Heffron Roberts Collection	219
Miwok (Central Sierra) Music—Edward Winslow Gifford Collection	227
Mono Music—Charles Fletcher Lummis Collection	232
Nomlaki Music—Helen Heffron Roberts Collection	236
Pomo (Northeastern and Southeastern) Music—Samuel Alfred Barrett Collection	238
Pomo (Eastern) Music—Edward Winslow Gifford Collection	244
Pomo (Central) Music—Henriette Rothschild Kroeber Collection	249
Pomo (Eastern) Music—Derrick Norman Lehmer Collection	252
Pomo Music—Charles Fletcher Lummis Collection	263
Pomo (Northern) Music—Helen Heffron Roberts Collection	265
Pomo Music—A. Warburton Collection	267
Salinan Spoken Word—John Peabody Harrington Collection	269

Serrano Music—Charles Fletcher Lummis Collection	271
Unidentified Indian Music and Spoken Word—	
John Peabody Harrington Collection	275
Wailaki Music—Helen Heffron Roberts Collection	289
Yokuts (Southern Valley) Music—John Peabody and	
Carobeth Harrington Collection	291
Yuki Music—Samuel Alfred Barrett Collection	316
Yurok Music—Alfred Louis Kroeber Collection	319
Selected Bibliography	321
 Middle and South American Indian catalog—edited by	
Judith A. Gray	329
Introduction	331
Cora and Huichol Music [Erich Moritz von Hornbostel	
Demonstration Collection]—Karl Theodor Preuss	
Collection	333
Cuna Music—Frances Densmore Collection	336
Cuna Music and Spoken Word—John Peabody	
Harrington Collection	342
Desana, Makuschi, and Taulipang Music [Erich Moritz	
von Hornbostel Demonstration Collection]—	
Theodor Koch-Grünberg Collection	347
Huichol Music—Carl Sofus Lumholtz Collection	350
Nahuatl Music and Spoken Word—Edgar Lee Hewett	
Collection	360
Ona and Yahgan Music and Spoken Word—Charles	
Wellington Furlong Collection	364
Tehuelche and Toba Music [Erich Moritz von Hornbostel	
Demonstration Collection]—Robert Lehmann-Nitsche	
Collection	377
Selected Bibliography	380
 Southwestern Indian catalog (I)—edited by Judith A. Gray . . .	383
Introduction	385
Apache (Chiricahua and Mescalero) Music—The 1931	
Ethnology Field Training Group Collection	388
Apache (Chiricahua and Mescalero) Music—The 1931	
Ethnology Field Training Group Collection	
[formerly attributed to Gladys Reichard]	417
Cocopa Music—Frances Densmore Collection	431
Maricopa Music—Charles Fletcher Lummis Collection	442
Mohave Music—Frances Densmore Collection	444
Mohave Music—Alfred Louis Kroeber Collection	446
Papago (Tohono O'odham) Music—Frances	
Densmore Collection	448
Papago (Tohono O'odham) Music—Charles Fletcher	
Lummis Collection	493
Pima Music—Charles Fletcher Lummis Collection	495
Quechan (Yuma) Music and Spoken Word—	
Frances Densmore Collection	498
Yaqui Music—Frances Densmore Collection	522
Selected Bibliography	527

PREFACE

In 1979 the American Folklife Center at the Library of Congress inaugurated the Federal Cylinder Project to duplicate onto preservation tape, document, and catalog field-recorded wax cylinders located in the Library's Archive of Folk Culture and in other federal agencies. Of the approximately ten thousand cylinders or tape copies of cylinders now in the archive's collection, almost seven thousand document the music and language of nearly one hundred and forty Native American groups. Many of these cylinders were recorded under the auspices of the Bureau of American Ethnology by pioneers in the developing disciplines of anthropology, linguistics, folklore, and ethnomusicology, and contain material of enormous cultural and historical value both for scholars and for the peoples among whom the cylinders were recorded.

Because of the abundance of Native American recorded material in the Library's collections, the cylinders containing American Indian music and spoken word have been grouped into catalogs that correspond generally to the culture areas outlined in George P. Murdock and Timothy J. O'Leary's *Ethnographic Bibliography of North America* (New Haven: HRAF Press, 1975). Ten such catalogs are to be issued, bound in six volumes. The present volume, containing the California, Middle and South American, and Southwestern (I) catalogs, is the fifth in the Federal Cylinder Project series. Volume 2 (1985) contained the Northeast and Southeast catalogs and Volume 3 (1987), the Northwest Coast/Arctic and Great Basin/Plateau materials. Future Native American volumes include the Plains catalog, the Southwestern—II (Pueblo) catalog, and the Southwestern—III (Navajo) catalog. The Native American catalogs are bracketed by two volumes published in 1984—Volume 1, an introduction to the Federal Cylinder Project and an initial inventory of the entire collection, and Volume 8, a description of early anthologies of cylinder recordings.

HOW TO USE THIS CATALOG

The California, Middle and South American, and Southwest (I) catalogs share the general format already established in earlier volumes of the Federal Cylinder Project catalog series. Although physically bound into one volume, the catalogs are distinct units, each having a separate introduction and bibliography. Each catalog is divided into collections arranged alphabetically by culture group names; modifications of the basic catalog format are introduced wherever necessary to meet the requirements of individual collections.

Introductions preceding each collection summarize basic information concerning collectors, performers, recording locations and dates, institutional affiliation or sponsor of the collector, provenance of the cylinders, and numbering systems applied to the cylinder recordings by the collector or sponsoring institution and the Library of Congress. Also included is information about published and unpublished documentation (transcriptions, field notes, and the like), particular problems in the recording or identification of cylinders, genres, concordances, and related studies.

Entries within a collection refer to individual cylinders, the basic organizational unit in Cylinder Project cataloging. The format for a cylinder entry typically includes the following elements:

CYLINDER NO.

The number assigned by the Archive of Folk Culture to cylinders in the collections of the Library of Congress.

AFS NO.

The reference numbers assigned by the Archive of Folk Culture to discs and tape reels on which the cylinders have been duplicated. This element thus specifies the location of cylinder recordings on the preservation tapes used for listening and dubbing purposes.

ORIGINAL NO.

The number assigned to a cylinder by the collector, sponsoring institution, or other archive. Designations for this element may vary for different collections. In the case of the Frances Densmore recordings, for example, the element is labeled **BAE CAT.NO.** (Bureau of American Ethnology catalog number), a number which Densmore assigned to individual songs on cylinders as she processed her material for the BAE.

TIME

The duration of an entire cylinder or of segments of a cylinder if dubbed separately, from the beginning to the end of the cylinder noise. The starting times of individual bands or items on a cylinder are given in brackets in the section labeled **DESCRIPTION**.

QUALITY

Relative and subjective judgment of the sound quality of the original cylinder (or of the disc copy given to the Library in lieu of the original cylinder). Special technical problems pertaining to the sound or condition of the cylinder are included in the **NOTES**.

DESCRIPTION

The collector’s assigned titles or identifications of the contents of a cylinder. Editorial notations are enclosed in brackets; these include the starting times of individual bands or items on a cylinder, and supplementary information clarifying elements in the basic description. Timings are given for the first program segment only if it starts more than fifteen seconds after the cylinder begins. Multiple renditions or verses of a song are not indicated unless the singing is broken by long pauses or specific markers such as extended whoops. Brackets also enclose descriptions or designations for songs not identified by the collector.

PERFORMER

The name and identification of the performer, if known. Frances Densmore and John Peabody Harrington sometimes identified the order in which a particular singer recorded his or her songs by assigning performer numbers; these appear in parentheses or brackets next to the performer’s name, the brackets indicating that the performer number was deduced from context and not actually written on the

cylinder box or on the collector’s catalog cards, or the like.

LOCATION

The site where the recording was made; included only if the collection was made at more than one location.

DATE

The date of the original recording, if known; included only if the collection was recorded on several dates. A bracketed entry indicates that a date has been assigned on the basis of contextual evidence rather than on specific documentation.

NOTES

The annotations for each cylinder. This includes specific technical information concerning the sound quality of the cylinder. Among the terms used are:

Beating	Rhythmic knocking caused by deep scratches or cracks across the cylinder grooves.
Echo	Faint but pronounced repetition of recorded signal caused by improper or double carving of grooves on the cylinder.
Machine noise	Audible hum or rumble of the cylinder recorder (or in some cases of the machine used in dubbing the cylinder onto a disc).
Overmodulation	A kind of distortion generally caused when the performer was too close or sang too loudly into the recording horn.
Speed warp/ Sprung start	A distorted sound caused by the needle being placed upon the cylinder before the speed of the machine had stabilized; speed warp also occurs in the middle or at the end of the program if the spring-driven recording machine wound down.
Surface noise	Noise caused by exudation or mold on the cylinder.

The notes also include indications of the presence of reference pitches (usually the note A or C sounded on a pitchpipe to provide a reference when determining the correct playback speed of a given cylinder), announcements by performers or collectors, and unusual breaks or pauses in the program. Additional documentation is taken from sources such as labels on cylinders and boxes, published and unpublished manuscripts, and accompanying correspondence.

Modifications to this basic format are described in the introductions to each collection.

Certain abbreviations for institutions and frequently cited publications appear throughout the volume:

- AA = *American Anthropologist*
- APS = American Philosophical Society
- BAE = Bureau of American Ethnology
- HNAI = *Handbook of North American Indians*
- IJAL = *International Journal of American Linguistics*
- NAA = National Anthropological Archives (Smithsonian Institution)
- UCPAAE = *University of California Publications in American Archaeology and Ethnology*

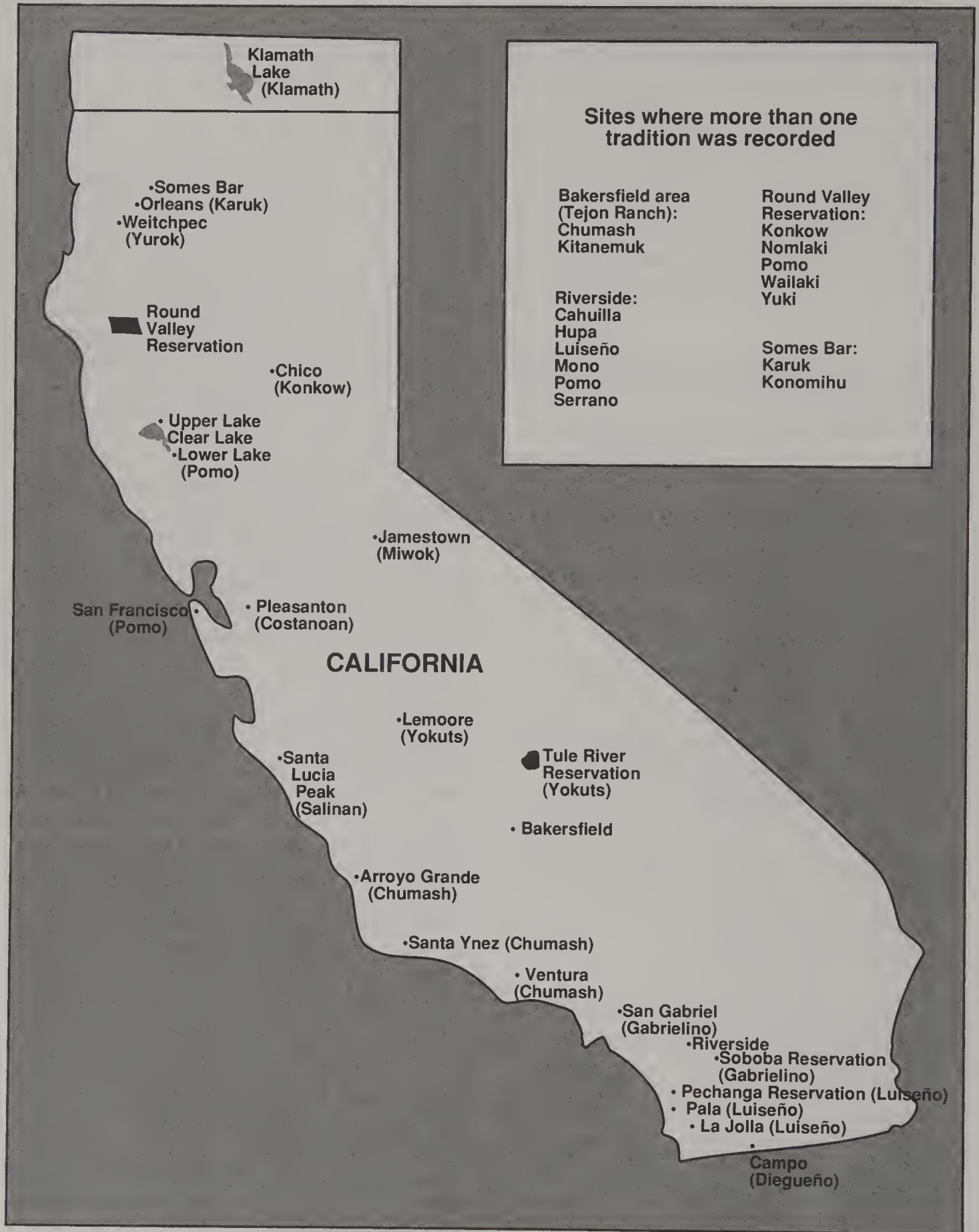
Other abbreviations will be noted in the introductions to specific collections.

* * * * *

The work of identifying and documenting the contents of many of these collections could not have been completed without the assistance of many researchers, archivists, and cultural specialists. We are indebted to Dorothy Sara Lee, Richard Keeling, Claire Farrer, Thomas Vennum; Daniela Moneta, James Hofer, and Michael Heisley at the Braun Research Library of the Southwest Museum; Ramona K. Bradley, curator of Sherman Indian Museum, Riverside, California; Lee Davis at the Lowie Museum of Anthropology; Mary Davis at the Huntington Free Library; Ken Hedges at the San Diego Museum of Man; John Johnson at the Santa Barbara Museum of Natural History; Philip Cronenwett and the Special Collections staff of Baker Library, Dartmouth College; and the staff of the National Anthropological Archives and the office of the Handbook of North American Indians. Our thanks are also extended to our colleagues in the American Folklife Center and the Library of Congress Hispanic Division, and especially to our editor, James Hardin.

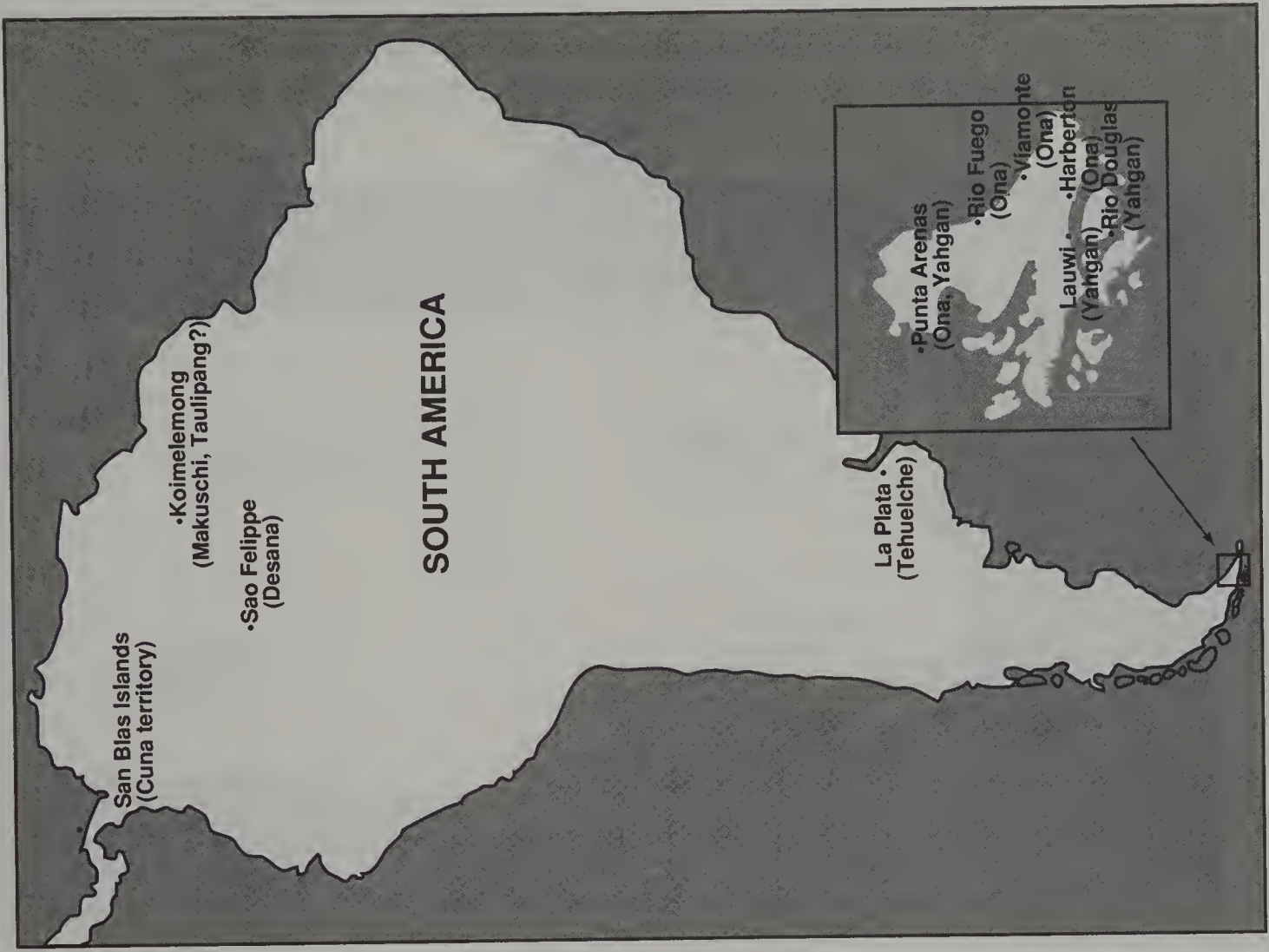
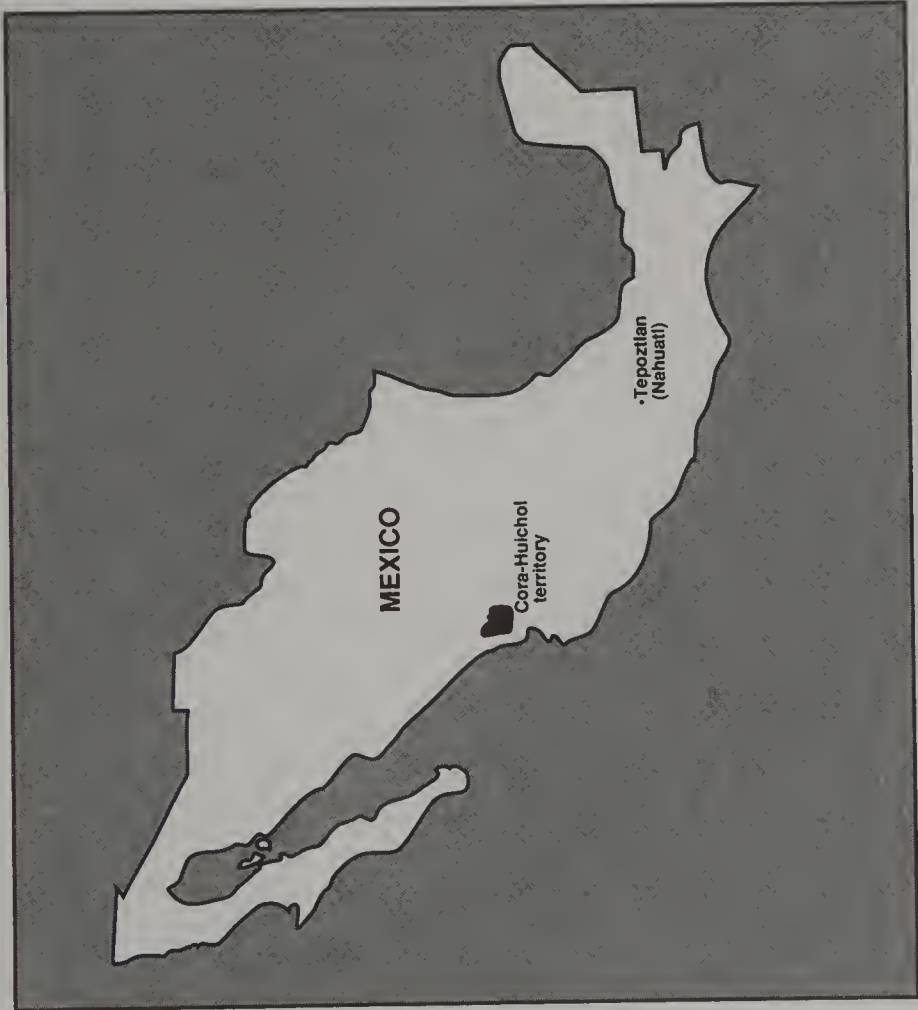
Sites of California Field Recordings

New York City and Washington, D.C., not shown



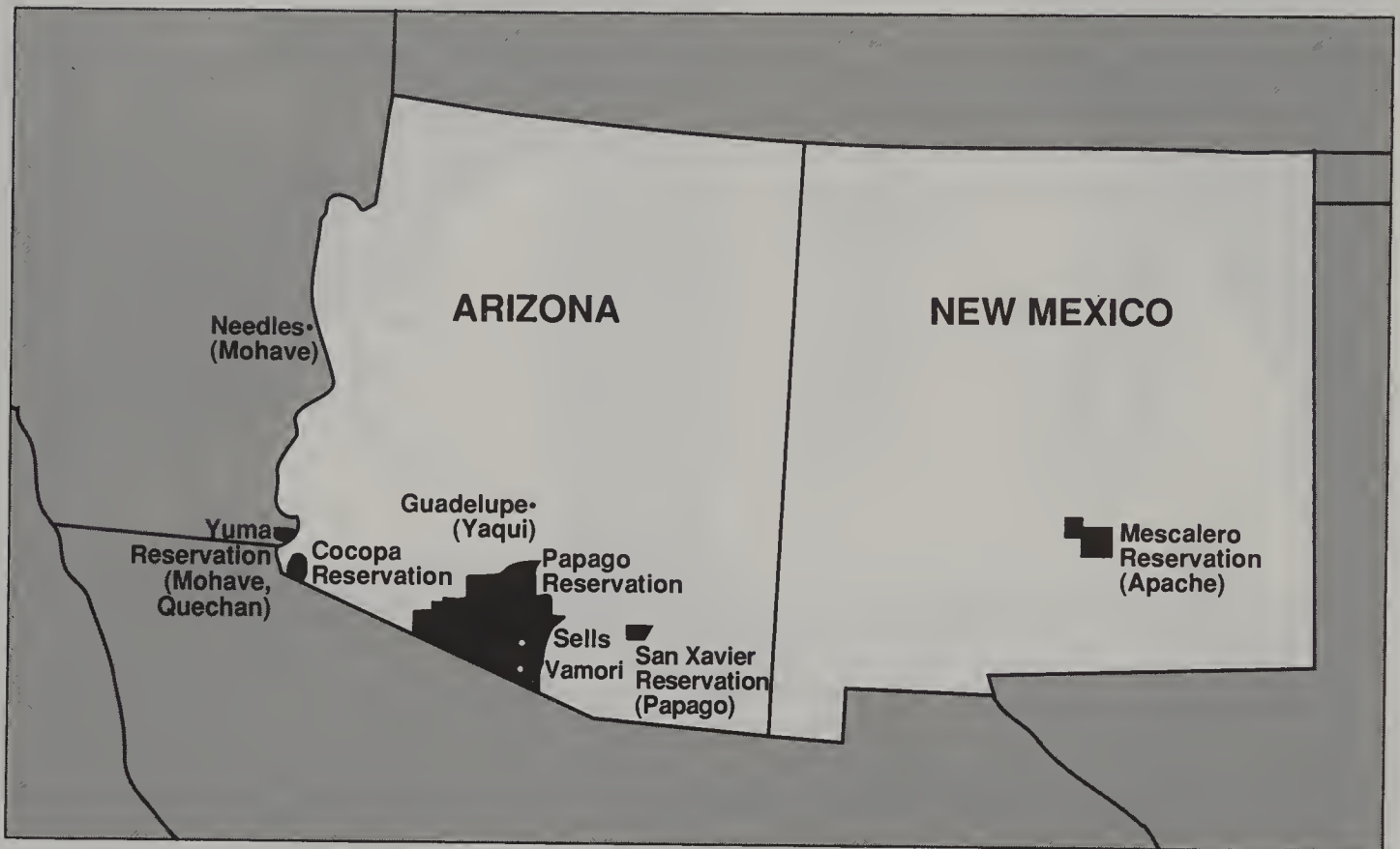
Sites of Middle and South American Field Recordings

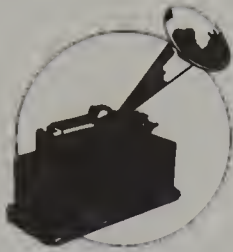
Washington, D.C., not shown



Sites of Southwestern (I) Field Recordings

Not shown: Riverside, California (site of Maricopa, Papago, and Pima recordings)





CALIFORNIA INDIAN CATALOG

INTRODUCTION

The California catalog consists of thirty-six collections, most of which are samples of musical documentation gathered by prominent anthropological investigators of California Indian cultures—Alfred Kroeber and his colleagues and students at the University of California in Berkeley, and John Peabody Harrington together with his primary musical collaborator, Helen Heffron Roberts. Given Kroeber's interest in myths and Harrington's particularly passionate pursuit of linguistic materials,* it is somewhat surprising that most of the early recordings were of songs rather than of the narratives that the two men typically worked up for publication.

Many of the entries in this catalog describe portions of cylinder collections located in institutions other than the Library of Congress. The presence of disc or tape copies of the cylinder recordings at the Library is the consequence of several duplication projects. Ethnomusicologist Helen Roberts, herself accustomed to using cylinders in field-recording situations, was among the first to recognize the need to transfer cylinder recordings to a more permanent medium. Based at Yale University and having the support of the American Museum of Natural History (AMNH) in New York, she began transferring her own and other collectors' cylinders to discs in the 1920s, subsequently returning the borrowed cylinders and sometimes a disc copy to the institutions where they had been deposited. She began donating recordings (primarily her own cylinders) to the Library of Congress in 1936. Twenty years

later, she turned over additional recordings, including the disc copies she had made of other collectors' cylinders, and in 1979 added many manuscripts and field notebooks. Thus it is thanks to Roberts that the Library has copies not only of her own recordings but of approximately one hundred cylinders recorded by Charles Fletcher Lummis (now at the Southwest Museum), thirty-four cylinders recorded by Constance Goddard DuBois (originally at AMNH, now at Indiana University), and samples of recordings by Kroeber and his wife and Samuel Barrett (originals in the Lowie Museum at Berkeley; Roberts worked with copies at AMNH that were subsequently transferred to Indiana).

Some of the Lummis cylinders were also copied on discs by Laura Boulton. These recordings came to the Library of Congress from Columbia University in 1973. Lummis cylinders, therefore, are found on two sets of preservation tapes that have quite different recording characteristics. Explanations are provided in the introductions for each of the affected collections.

In November 1947, E.W. Gifford arranged to have one hundred cylinders sent from the University of California Museum of Anthropology to the Library of Congress for duplication. This was a trial run, following which all two thousand of the University of California cylinders were to have been transferred to disc at the Library. Though the entire collection was not ultimately sent east (the Museum of Anthropology, now the Lowie Museum, carried out its own duplication project), the Library retains a copy of the sample excerpts from Pomo and Miwok collections.

Because of the many duplicate materials, the California catalog makes constant cross-references to guides and indices for the recordings and manuscript collections in these other institutions. Readers should note that the Lowie Museum's unpublished seven-

*In 1936, for example, Harrington sent his nephew Arthur to record narratives in a Salinan dialect from María de los Angeles, who apparently was dying. His instructions name various myths he hoped María could still recall, but he told Arthur to "get all sorts of tellings about any subject on earth . . . get dictation, endless dictation" (National Anthropological Archives microfilm of Harrington papers, series II, reel 88, frame 812). Harrington seemed perpetually worried that his Indian consultants would die before he had learned every word in their vocabularies.

volume list of its ethnographic recordings, cited throughout this catalog, will be superseded by Richard Keeling's *A Guide to Early Field Recordings (1900–1949) at the Lowie Museum of Anthropology* (University of California Press, 1990). Both the unpublished and published indices identify material by the “24” series accession numbers, however, so researchers will be able to use either source to find collections of interest.

The Harrington cylinder collections came to the Library of Congress in two groups: from the Smithsonian Institution via the National Archives in 1948, and from the Smithsonian itself in 1981. Some of the latter cylinders had been assigned Smithsonian inventory numbers (these are noted in the collection entries). Most were attributed to a particular Indian community, and this is the way they are listed in the initial Federal Cylinder Project inventory, volume 1 of the catalog series. But the Harrington materials are sometimes a very tangled set of ethnographic recordings: a Ca-huilla cylinder was found among the Chumash material, Chumash cylinders in the Yokuts collection, a Picuris Pueblo recording on the same cylinder with Costanoan songs, and so on. It has also been possible to label a good number of the previously “unidentified” cylinders. Harrington's idiosyncratic methodology undoubtedly was the source of some of the confusion; other problems arose as the cylinders were stored apart from their documentation. Ultimately it has seemed appropriate to pull most of the questionable cylinders out of the collections in which they were embedded and to group them with the remaining unidentified Harrington materials or, in some cases, with the miscellaneous non-Indian recordings and broken cylinders for which there is no documentation. The introductions for the individual collections provide specific explanations and cross-references. Listeners will also be treated to Harrington's test renditions of “Swanee River” and the “Star Spangled Banner.” A concordance to his cylinders is in the overall Harrington collection file in the Archive of Folk Culture.

The Harrington California cylinders also pose particular challenges to the cataloging principles that have evolved during the Federal Cylinder Project. The “rule” most often followed is to assign cylinders to a collection based on the tribal affiliation of the performer,

not on the source to which a particular song is attributed. The interrelationships of the Chumash, Kitanemuk, and Yokuts collections in particular make this rule seem forced or at least artificial. Most of the songs of the two Kitanemuk singers, for example, are specifically attributed to Yokuts sources. Those who use this catalog will often need to check related collections. In some cases it has also been difficult to specify the collector: Harrington, Roberts, and Franz Boas each had a hand in the Karuk recordings (see the collection introductions), and Harrington's wife Carobeth clearly shared in the task of getting information on the Kitanemuk and Yokuts cylinder recordings. The history of the collections ultimately made it hard to verify Boas as independent collector but appropriate to list Carobeth as co-collector.

As is explained in collection introductions, the documentation for the Harrington and Roberts recordings is often duplicated in or divided between their respective unpublished manuscript materials—Harrington's at the National Anthropological Archives, Smithsonian Institution (in microfilm edition), Roberts's in the Library's Archive of Folk Culture. The constant cross-references found in the NOTES for the cylinder entries are a sometimes cumbersome reminder of the collaborative work undertaken in the California Indian communities.

Decisions about which material to include within the California catalog are somewhat arbitrary. As Kroeber already noted in the 1925 *Handbook of the Indians of California*, “It is clear that there is substantially no less and no more reason for reckoning the river tribes in the Southwest than in the California culture area” (p. 795). While one of the Library's Mohave recordings was collected by Kroeber in the course of the large-scale Ethnological and Archaeological Survey of California, the three Densmore Mohave recordings are contiguous with her work on Cocopa and Quechan music. The Cylinder Project has followed the *Handbook of North American Indians* in this regard, placing the Mohave cylinders with the “Southwest I” catalog. On the other hand, the two Klamath cylinders collected by Samuel Barrett near the southern edge of Oregon have been incorporated into the California catalog; the songs are more closely related to northern California than to the Pacific Northwest material.

CAHUILLA OR CHEMEHUEVI MUSIC

THE JOHN PEABODY HARRINGTON COLLECTION

COLLECTOR: John Peabody Harrington
(1884–1961)

PERFORMER: Unidentified man, possibly
Billy Eddy or Adan Castillo

LOCATION: Possibly California or Washington, D.C.

DATE: Unknown

SPONSOR: Bureau of American Ethnology

PROVENANCE: Smithsonian Institution,
1981

CYLINDER NUMBERS: 1086, 3597–3598

AFS NUMBER: 21,284: 7

SMITHSONIAN INVENTORY NUMBER:
00000710

Three four-inch cylinders containing Cahuilla or Chemehuevi songs collected by John Peabody Harrington in California or Washington, D.C. Part of a transfer from the Smithsonian Institution to the Library of Congress in 1981, one cylinder containing Cahuilla bird songs was initially included among Harrington's Chumash materials. The other two cylinders were among broken, unidentified recordings; while they can no longer be heard, they are grouped with the first cylinder on the basis of their box label information and Harrington's microfilmed fieldnotes (see Elaine Mills and Ann Brickfield's guide to *The Papers*

of John Peabody Harrington in the Smithsonian Institution, 1907–1957, volume 3).

Frames 440–50 of microfilm series III, reel 112 (Cahuilla), consist of handwritten notes on eleven songs. Several are identified as Billy Eddy's doctor songs; it is not clear whether he was the performer. Billy Eddy is listed among Harrington's Cahuilla linguistic informants (see p. 81 in the Mills-Brickfield guide). Reel 147 (Chemehuevi), frames 307–11, however, contains typewritten excerpts of the notes on several of the same songs and musical transcriptions of two. Frame 380 on the same reel contains census listings; among the names are "William Eddy (Chemehuevi)," born in 1872, and "Billy Eddy" (born in 1873). Thus the tribal affiliation of the songs and of the only person named in connection with the songs is unclear.

The location and date of these recordings are also unknown. If, for example, the Cahuilla bird songs were recorded by Harrington's primary Cahuilla consultant, Adan Castillo, the location may well have been Washington, D.C., where the two did much of their work together in meetings over a twenty-two year period.

Harrington's nephew, Arthur E. Harrington, also recorded approximately fifty discs of Cahuilla songs and narratives from Perfecto Segundo in September 1937. Tape copies of the discs are in the National Anthropological Archives, Smithsonian Institution.

CAHUILLA OR CHEMEHUEVI MUSIC
THE JOHN PEABODY HARRINGTON COLLECTION

CYLINDER NO.	1086	TIME	3:40
AFS NO.	21,284: 7	QUALITY	good/fair
S.I. NO.	00000710		

DESCRIPTION	1) Bird song ("kanu' ^w ami'). 2) [1:41] Bird song ("kiwingama kiwingamaha"). 3) [2:55] Ground Owl song ("amatingamak kukuri").
PERFORMER	Unknown
LOCATION	Unknown
DATE	Unknown

NOTES Originally included as one of the Chumash cylinders, collection number 14.
 Surface noise.
 [BOX]: "Cah. Bird songs 1, 2, 3."
 [JPH III,112,440]: Singer did not know the kind of bird represented by the first two "verses." Brief speech at end means "That's the way the bird song goes."
 [JPH III,147,310-11].
 Musical transcription of 3) on [JPH III,147,307].

CYLINDER NO.	3597	TIME
AFS NO.	Unassigned	QUALITY

DESCRIPTION	1) Kasavi (hawk) song. 2) Song of Kasavi's wife. 3) Song of tsega (duck). 4) Kingkopetsi song.
-------------	---

PERFORMER	Unknown
LOCATION	Unknown
DATE	Unknown

NOTES Cylinder broken; not dubbed.
 [BOX]: "1. tugunkiwiwijani. 2. tavihavingi.
 3. tsagavarogwa. 4. tuguyeye wiremanangkwaniyaukwai."
 [JPH III,112,441-443]: The songs are numbered "4" through "7" (in sequence with the three bird songs).
 3) "Song of Duck (man) sung when he was doctoring Coy's daughter." 4) "Song of this bird . . . to cure Coy's daughter."
 [JPH III,147,308-9]: 1) "The words are Chem. as far as inf. knows, but have no meaning."
 Possibly a musical transcription of 3), called "How Crow was made black" or "Crow's doctor song," on [JPH III,147,307].

CYLINDER NO.	3598	TIME
AFS NO.	Unassigned	QUALITY
DESCRIPTION	Billy Eddy's first doctor song.	
PERFORMER	Billy Eddy?	
LOCATION	Unknown	
DATE	Unknown	
NOTES	Cylinder broken; not dubbed. [BOX]: "ampahahaingku." [JPH III,112,444].	

CAHUILLA MUSIC

THE CHARLES FLETCHER LUMMIS COLLECTION

COLLECTOR: Charles Fletcher Lummis
(1859–1928)

PERFORMERS: Ygnacio Costo, Thomas [or
Tomas] Largo, Faustino Lugo

LOCATION: Sherman Institute, Riverside,
California

DATE: April 25, 1904

SPONSORS: Southwest Society, Archaeologi-
cal Institute of America

PROVENANCE: Gift of Helen Heffron Rob-
erts, 1956; gift of Columbia University, 1973

AFS NUMBER: 11,098–11,099 [HHR]; 15,855
[LB]

ROBERTS DISCS: 6, 7

ROBERTS INDEX NUMBERS: 53, 54a, 85,
84, 86

BOULTON DISC SIDE: 5

SW MUSEUM NUMBERS: 457–G–679
through 457–G–684

Disc copies of six cylinders containing Ca-
huilla Indian music recorded by Charles Lum-
mis in 1904 at the Sherman Institute, River-
side, California. The discs containing this and
other Lummis collections were made sep-
arately by Helen Heffron Roberts and Laura
Boulton, and were given to the Library of Con-
gress by Roberts in 1956 and by Columbia Uni-
versity in 1973. The original cylinders are at the
Southwest Museum, Los Angeles.

The Cahuilla recordings were made on
Lummis's second visit to the Indian boarding
school in April 1904. In a letter of March 19 to
Harwood Hall, the school superintendent,
Lummis noted that the Southwest Society and
the Archaeological Institute were eager to pre-
serve California Indian songs:

You are in a position to realize how fast the new
education is supplanting the old, and whatever
may be one's belief as to relative values, we must
all agree that the old should be recorded before
it is lost.

His plan to record songs from some of the 380
students in residence worked so well on April 5
that he decided to come back several weeks
later. The Cahuilla students he recorded were
approximately twenty years old. Costo is
spelled "Costa" on the cylinder box labels
and indices; Largo's name appears both as
"Thomas" and "Tomas."

The composer Arthur Farwell was working
with Lummis in 1904, transcribing and in some
cases harmonizing the songs Lummis col-
lected. References to his work with the
Cahuilla songs are found in the **NOTES**.

Laura Boulton made disc copies of some of
Lummis's cylinders in 1931, giving each side of
the discs a separate number and identifying
the cylinders by title and by their Southwest
Museum accession number (457–G–###).
The hollow, metallic sound quality of her re-
cordings suggests that Boulton's discs were
made acoustically rather than electrically, the
cylinders being played back into a room and
the disc recorder picking up that sound
through the air. Boulton duplicated only one
of Lummis's Cahuilla recordings, the mourn-
ing song.

Five other cylinders were sent to Roberts in
1933, also for duplication on disc. The catego-
ry **INDEX CYL. NO.** provides the number Rob-
erts assigned to the cylinders she duplicated,
as listed in her index. Roberts gave twenty-five
numbered and two unnumbered discs to the
Library of Congress. When these discs were
subsequently dubbed on preservation tape at
the Library, they were played back too slowly
and the voices therefore sound lower than
they should be. AFS disc 11,099 was duplicated
twice on preservation tape.

Cylinder accession numbers and comments drawn from a Southwest Museum guide to the wax cylinder collections are in the **NOTES** following [SW]; each entry in the guide also included the words “transcribed on metal disk by Helen H. Roberts, 1933” and the Roberts disc number. Copies of the Southwest Museum guide and of the Roberts index are available in the Archive of Folk Culture at the Library of Congress as part of the documentation for the entire Lummis collection of California and Southwest Indian music.

A duplicate set of the Roberts discs is in the Braun Research Library at the Southwest Museum along with Lummis’s correspondence and diaries.

Song types identified in the collection are:

Bird Dance song
Cuckoo song
Enemy song
Feather Dance song
General Dance song
Mourning song
Springtime Bird song

See also volume 6 of the Lowie Museum’s unpublished guide to its ethnographic recordings; Cahuilla recordings made by Lucille Hooper in 1918 and by Richard Lando in 1969 are listed on pages 25–32. Hooper published an ethnography of the Cahuilla in which she gives sample enemy song texts (*University of California Publications in American Archaeology and Ethnology* 16, no. 6 [1920]: 344–45).

CAHUILLA MUSIC
THE CHARLES FLETCHER LUMMIS COLLECTION

AFS NO.	11,098: A2	TIME	2:12
INDEX CYL. NO.	53	QUALITY	good/fair
HHR DISC NO.	6		

DESCRIPTION Enemy song, "quarreling song."
PERFORMER [Probably Faustino Lugo, Thomas Largo, Ygnacio Costo]
DATE April 23 [sic], 1904

NOTES Surface noise; muffled sound. "April 23" on the cylinder box label is probably a typographical error; Lummis made his recordings on April 25 and 26. [BOX LID]: "3 same boys as Bd. dance."
[SW]: 457-G-679; "transcribed by Arthur Farwell, 1904."
William Duncan Strong and Lowell Bean each describe the "wexily" songs used on formal occasions to express rivalry between assembled clans ("Aboriginal Societies in Southern California," pp. 80-81, and Mukat's People, pp. 150-51).

AFS NO.	11,098: B1	TIME	2:23
INDEX CYL. NO.	54a	QUALITY	poor/fair
HHR DISC NO.	6		

DESCRIPTION Bird Dance song.
PERFORMER [Probably Faustino Lugo, Thomas Largo, Ygnacio Costo]
DATE April 25, 1904

NOTES Faint, garbled sound. Single voice from 1:17 to 1:43. [SW]: 457-G-680; "Recorded twice, first on April 25, 1904 and April 26, 1904. Farwell's transcription taken from the record made on the 26. This record was broken before receipt by SWM, and the duplicate was sent to Dr. Roberts for transcription on metal disk in 1933."
See pp. 149-50 in Bean's Mukat's People.

AFS NO.	11,098: B2	TIME	2:25
INDEX CYL. NO.	85	QUALITY	fair
HHR DISC NO.	6		
DESCRIPTION	Springtime Bird song.		
PERFORMER	[Probably Faustino Lugo, Thomas Largo, Ygnacio Costo]		
DATE	April 25, 1904		
NOTES	Surface noise; faint sound. [BOX LABEL]: "Mocking bird, violin." [SW]: 457-G-681; "sung by the same three boys who recorded by [sic] Cahuilla Bird-dance song."		

AFS NO.	11,099: A1-A2	TIME	2:38
INDEX CYL. NO.	84	QUALITY	poor/fair
HHR DISC NO.	7		
DESCRIPTION	1) Feather Dance song. 2) [1:18] Cuckoo song.		
PERFORMER	[Probably Faustino Lugo, Thomas Largo, Ygnacio Costo]		
DATE	April 23 [sic], 1904		
NOTES	Much surface noise; program faint. [BOX LID]: "3 same boys as bd. dance." [SW]: 457-G-682; "transcribed by Arthur Farwell, 1904."		

AFS NO.	11,099: A3	TIME	2:37
INDEX CYL. NO.	86	QUALITY	poor
HHR DISC NO.	7		
DESCRIPTION	General Dance song.		
PERFORMER	Faustino Lugo, Thomas Largo, Ygnacio Costo		
DATE	April 25, 1904		
NOTES	Much surface noise; program faint; tracking problems. [SW]: 457-G-683; "transcribed by Arthur Farwell, 1904."		

AFS NO.	15,855: A	TIME	1:53
BOULTON DISC	5	QUALITY	poor
DESCRIPTION	Mourning song.		
PERFORMER	Faustino Lugo, Thomas Largo, Ygnacio Costo		
DATE	April 26, 1904		
NOTES	Surface noise; distortion. [SW]: 457-G-684.		

CHUMASH MUSIC AND SPOKEN WORD

THE JOHN PEABODY HARRINGTON COLLECTION

COLLECTOR: John Peabody Harrington (1884–1961)

PERFORMERS: Rosario Cooper (1841–ca. 1917), Fernando Librado (ca. 1839–1915), José Juan Olivas (1858–ca. 1940), María Solares (ca. 1842–1922), Candelaria Valenzuela (ca. 1847–1917), unidentified man

LOCATIONS: Arroyo Grande (Cooper), Tejon area near Bakersfield (Olivas), Santa Ynez (Solares), Ventura (Librado and Valenzuela)

DATES: Between 1912–1919 (Librado 1912–1913, Valenzuela 1913–1914, Cooper 1916, Olivas 1916–1917, Solares 1919)

SPONSORS: School of American Archaeology and the Panama-California Exposition (until December 1914); Bureau of American Ethnology (after February 1915)

PROVENANCE: National Archives, 1948; Smithsonian Institution, 1981

CYLINDER NUMBERS: 1066, 1071, 1073–1085, 1087, 1089–1146, 1371–1374, 1390–1395, 1402, 1405

AFS NUMBERS: 21,283 to 21,291; excerpts from 20,341 and 20,348 through 20,351

TEGLER COLLECTION NUMBERS: 1–13, 15, 17–74

SMITHSONIAN INSTITUTION INVENTORY NUMBERS: 00000697 to 00000709, 00000711, 00000713 to 00000770, 00001125 to 00001128

Eighty four-inch and six six-inch cylinders containing Chumash songs and speech recorded by John Peabody Harrington at several

locations in southern California between 1912 and 1919. Two of the cylinders were transferred to the Library from the National Archives in 1948, misidentified as Yokuts material. With funding from the Santa Barbara Museum of Natural History, the major part of the collection was sent to the Library of Congress for preservation in the late 1970s. Following duplication, the cylinders were returned to the Smithsonian Institution where they were kept until formally transferred to the Library's collections in 1981.

In 1978 Gary Tegler, a research associate for the Santa Barbara Museum, undertook a study of the cylinders that had been assigned collection numbers 1–74 during the duplication process. The resulting “Index of Harrington's Chumash Recordings” was published in 1979 as part of the University of California's Institute of Archaeology Occasional Paper #3 (pp. 22–48). Tegler derived song titles, texts and their linguistic classifications, recording locations and dates, and performers names from examination of the cylinders, their boxes, and some of Harrington's papers at the National Anthropological Archives, Smithsonian Institution. Quoted or paraphrased commentary from his index in the **NOTES** for each cylinder follows Tegler's initials [GT] plus the applicable page number.

Updates and corrections of Tegler's data are based on further inspection of Harrington's cylinders and written material. Information found on cylinder boxes or scratched on the cylinders themselves follows the labels [BOX] and [CYLINDER] respectively. Access to the microfilm edition of Harrington's Chumash notes has been facilitated by Elaine Mills and Ann Brickfield's guide (*The Papers of John Peabody Harrington in the Smithsonian Institution 1907–1957*, vol. 3, pp. 1–55). References to the microfilms follow Harrington's initials and the series, reel, and frame numbers—[JPH III,

069, 137], for example. Harrington's notes typically consist of song text transcriptions with occasional interlinear translations in English or Spanish (or a combination thereof), and sometimes additional information.

The Chumash dialects identified on these recordings are Barbareño, Castequeño, Ineseño, Obispeño, Purisimeño, and Ventureño. (Harrington's abbreviations—B., Cv., I., O., P., V., respectively—are sometimes found with the song titles or texts.) Non-Chumash Indian languages are also represented, including Fernandeseño-Gabrielino and Yokuts (Tulareño, abbreviated "Tu"). A linguistic attribution is given for almost every song in Tegler's index. In this catalog, however, such attributions have been listed only when the information has been found in Harrington's notes; they are written in parentheses following the song "title" (often the first words of the song text). See the Mills-Brickfield guide (pp. 45–47) for lists of the linguistic material provided by each singer.

Harrington worked with most of the Chumash singers in several different years and only occasionally dated the notes identifying phonograph recordings, so the dates listed in this catalog are sometimes judicious approximations. Fernando Librado was interviewed regarding songs in 1912 and in July 1913. One cylinder box was marked "1912," but the only notes marked "obtained on phonograph" are dated December 1913. Unless the cylinder program matches a dated song, the Librado recordings are listed as "1912–1913." Tegler's index is at times more specific, assigning "October" or "November" to the José Juan Olivas cylinders, for example. But the Federal Cylinder Project staff has not found those details among Harrington's materials. Tegler also dated Rosario Cooper's recordings as "1915"; Harrington's notes indicate 1916.

Recording locations are also sometimes conjectural. Librado's recordings in 1913 were almost certainly made in Ventura; Harrington had brought him there from Santa Susana (see Mills-Brickfield guide, pp. 3–4). When Harrington worked with Rosario Cooper, he visited both Arroyo Grande and San Luis Obispo. The former was her home and is listed here as the recording site, though some of the fieldnotes mention "S.L.O.," at least in passing.

For basic biographical information on the

performers, see the Tegler index and the Mills-Brickfield guide. The latter contains photos of Cooper, Librado, Olivas, and Solares. John Johnson, curator of anthropology at the Santa Barbara Museum of Natural History, provided information on the singers' birth and death dates. Candelaria Valenzuela's photo and story are found in "The Story of Candelaria" by Charles Outland (*Ventura County Historical Society Quarterly* 2, no. 1 [1956]: 2–8). In 1914 Valenzuela also recorded her autobiography on a sixteen-inch disk for George Henley and a Dr. Bizzel. This disc, together with five others containing Chumash linguistic material, was given to the Bureau of American Ethnology and ultimately transferred to the Library of Congress's Archive of Folk Culture.

Different spellings and forms of singers' names are found in the various sources. For example, Harrington wrote "José Juan Olivas"; Tegler reverses the first two names (announcing on the preservation tapes that Harrington had mixed up the order but not citing his source) and spells the last name "Olivos." Harrington used the spelling "Valenzuela," Tegler "Valinzuela." Harrington sometimes wrote "Rosaria" but later "Rosario" Cooper. The collector also tended to use Spanish spellings for certain Chumash sounds—"j," for example, where Tegler uses the English "y," and so on. Harrington's spellings and word orders are given preference in this catalog; in cases where he was inconsistent, the Mills and Brickfield published version is used.

The groups of cylinders by the individual singers often display distinct characteristics. Cylinders 1080, 1093–1097, 1099–1127 constitute a group of performances by José Juan Olivas. The cylinders themselves are a brownish wax, often incised with "J" plus a song number. The cylinder boxes confirm the song numbers and the performer identification ("JJO"). The song numbers generally help to correct the preliminary Tegler cataloging, but in several cases the incised numbers are in error, most notably on cylinder 1128 where "JJO 34" turns out to be a song sung by one or two women.

On most of the Olivas cylinders, repetitions or continuations of the same song are separated by periods of silence. Since it rarely sounds as if the recording needle was lifted by Harrington, the pauses were presumably intentional on the part of the performer and are

therefore listed in the **NOTES**). Only a few matching text transcriptions have been located to date among the Harrington papers.

Four additional cylinders (1371–1374) containing songs performed by José Juan Olivas were found among Harrington’s Kitanemuk recordings. This is not too surprising since one of the Kitanemuk singers was Magdalena Olivas, José’s wife; presumably the couple were interviewed and recorded at the same times and location. These four boxes were marked “Magd.,” Harrington’s abbreviation for Magdalena (possibly the result of labeling that occurred at a later date without an actual re-hearing of the recordings). Most of the songs on these four cylinders were also recorded by Olivas on the “JJO” series of cylinders; cross references have been provided.

Rosario Cooper’s songs are particularly well documented. Besides Harrington’s lists, we also have musical transcriptions with inter-linear texts written out in November–December 1922 by the ethnomusicologist Helen Roberts. Her original transcription notebooks, labeled “TY [for the Tachi Yokuts material they also contain] 75” and “TY76,” are in the Archive of Folk Culture. The transcriptions are cited in the **NOTES** by Roberts’s initials (HHR), “75” or “76,” and the notebook page numbers, and by the matching Harrington microfilm location.

Eight additional Chumash cylinders were located in the Harrington collection originally listed as “California Indian Music (Unidentified Tribes)” in volume 1 of the Federal Cylinder Project catalogs. Two of them, cylinders 1402 and 1405, are Librado and Olivas recordings that include songs heard elsewhere. The other six cylinders, containing songs by a woman, were in boxes typically labeled “qu.” plus a series of numbers. “Qu” was Harrington’s abbreviation for María Solares, his principal Ineseño consultant. Harrington’s Chumash papers include Ineseño texts labeled “Songs obtained on phono., May, 1919” (reel 009, frame 1052); some of these texts match the songs heard on the cylinders but the papers do not identify the performer. Since other fieldnotes corroborate that Harrington was working with Solares in May 1919 at “S.Y.” (Santa Ynez), the cylinders have been identified accordingly.

As mentioned above, two cylinders (1066 and 1071) now listed in the Chumash collec-

tion came to the Library identified as Yokuts material. They contain the same song and match another Librado recording as well as Harrington’s notes. Though they were assigned lower numbers in the Library’s cylinder-number sequence than the major part of the Chumash collection, they were duplicated on tape in a sequence that included the “unidentified” cylinders and are therefore listed in this catalog *following* the Tegler-identified recordings.

Readers should also check the cylinders grouped as Harrington’s “Unidentified Indian Music and Spoken Word” in this catalog, since it is possible that several additional cylinders may contain Chumash material. Many of Librado’s songs that Harrington “obtained on phonograph,” for example, have not yet been located.

Cylinders 1086 and 1088, originally grouped among the first seventy-four Chumash cylinders, were removed from this collection because the first contains Cahuilla bird songs while the second is a collection of piano music (the “William Tell Overture”) and poetry readings.

In several instances, cylinders were mis-boxed, so the box documentation and the cylinder program do not match. See the **NOTES** for cylinders 1080, 1098, 1099, 1104, and 1105. Engineering lapses, in addition, may be the reason one or two cylinders were not duplicated on preservation tape; see the **NOTES** for cylinders 1102, 1103, 1121, and 1122.

Most of the Chumash songs are identified only by the opening text, but a few genres are named:

- Bear dance songs (Tulareño)
- Coyote song (Purisimeño)
- Deer song
- Dog song (Tulareño)
- Sad song
- Seaweed Dance songs
- Skunk song

There are also several Spanish popular songs.

Several publications have been based on Harrington’s Chumash collections, drawn especially from his work with Fernando Librado: *December’s Child* by Thomas Blackburn, *Breath of the Sun* by Travis Hudson, *The Eye of the Flute* by Hudson, Blackburn, et al., and *Crystals in the Sky* by Hudson and Ernest Underhay. Com-

plete citations are found in the selected bibliography for the California collections. Some song-genre information from these books is cited in the **NOTES** for the relevant cylinders.

Under Harrington's supervision, his neph-

ew Arthur and Leonard Morris also recorded several hundred discs of Chumash narratives and speech by Juan de Jesus Justo. Tapes of these discs are available in the National Anthropological Archives.



Fernando Librado on one of the trips he made with Harrington to identify place-names. *Courtesy of Smithsonian Institution (Photo No. 19-8 in the Harrington Collection)*

CHUMASH MUSIC AND SPOKEN WORD
THE JOHN PEABODY HARRINGTON COLLECTION

CYLINDER NO.	1073	TIME	4:00
AFS NO.	21,283: 1	QUALITY	fair/poor
COLLECTION NO.	1	S.I. NO.	00000697

DESCRIPTION 1) [0:18--Unidentified song].
2) [2:23--Unidentified song].
3) [3:19] "hanuk'nanapanahi" (Tulareño Bear Dance song).

PERFORMER Fernando Librado

LOCATION Ventura

DATE 1912-1913

NOTES Surface noise; beating; occasional tracking problems.
Spoken words at beginning, 2:03, and end.
3) [JPH III,69,170]; also on cyl. 1081.
For a summary of Librado's description of bear dances,
see pp. 81-84 in The Eye of the Flute.

CYLINDER NO.	1074	TIME	3:40
AFS NO.	21,283: 2	QUALITY	fair
COLLECTION NO.	2	S.I. NO.	00000698

DESCRIPTION 1) [0:23] "elewehuja."
2) [2:34] "'ayuki maha 'atulmuhini" (Tulareño Bear
Dance song).

PERFORMER Fernando Librado

LOCATION Ventura

DATE 1912-1913

NOTES Surface noise. Talking audible at beginning and 1:44.
False start of 2) at 2:02. Muffled sound.
1) [JPH III,69,163]: "en nombre de huja (Santa
Catalina)." 2) [JPH III,69,210].
[GT-26]: Lists only 1), noting that it is taken from
"the Chiknekch myth."
Another recording of 1) on cyl. 1079.

CYLINDER NO.	1075	TIME	4:40
AFS NO.	21,283: 3	QUALITY	good
COLLECTION NO.	3	S.I. NO.	00000699

DESCRIPTION 1) [0:19] "momojoka."
 2) [2:18] "tapakutu."
 PERFORMER Candelaria Valenzuela
 LOCATION [Ventura; see cyl. 1085]
 DATE [1914]

NOTES Surface noise; tracking problems in 2); abrupt ending.
 [GT-26]: 1) "song probably about old woman Momoy who
 was one of the early ancestors of the Chumash people
 and about whom there are many myths."

CYLINDER NO.	1076	TIME	3:32
AFS NO.	21,283: 4	QUALITY	good
COLLECTION NO.	4	S.I. NO.	00000700

DESCRIPTION 1) "toki toki" (Gabrieliño).
 2) [1:40--Repetition].
 PERFORMER Fernando Librado
 LOCATION Ventura
 DATE probably December 1913

NOTES Light surface noise and beating.
 [JPH III,69,158]: "San Nicolas song (July, 1913).
 F. does not understand the words."
 [GT-27]: "song of the old woman . . . discovered on
 San Nicolas Island by Captain George C. Nidever in 1853.
 She had lived entirely alone for many years and, as the
 story goes, this is the song that she sang when found."

CYLINDER NO.	1077	TIME	3:22
AFS NO.	21,283: 5	QUALITY	fair/good
COLLECTION NO.	5	S.I. NO.	00000701

DESCRIPTION 1) [0:23] "toki toki."
 2) [2:23] "hihi'ihijuhu."
 PERFORMER Fernando Librado
 LOCATION Ventura
 DATE probably December 1913

NOTES Surface noise, improving gradually.
 [BOX]: Both songs identified as "S. Nicolas" songs.
 2) [JPH III,69,159]: "[words] are in the San Nicolas language. Woman of S.N. sang this when they put her dress on her which they had made her."
 [GT-27]: 2) "song is from the Chiknekch myth, at a much later stage than the elewehuja song of Cylinder #2." For the entire story, see Blackburn, December's Child, pp. 236-41.

CYLINDER NO.	1078	TIME	4:17
AFS NO.	21,283: 6	QUALITY	good
COLLECTION NO.	6	S.I. NO.	00000702

DESCRIPTION 1) [0:27] "jum jum kitwo kitwo."
 2) [1:43] "ha paxutikotsit."
 3) [2:47] "shepeshiwash mish."
 4) [3:46] "jam xunpes."
 PERFORMER Fernando Librado
 LOCATION Ventura
 DATE December 21, 1913

NOTES Scratchy noise in 1).
 1) [JPH III,69,953]: "First song sung by Coyote to Rala." 2) [JPH III,69,953]: "Second song chanted by Coyote to Rala." 4) [JPH III,69,952]: "Song of Coyote just before he pulled out the roasted salmon. (This is not a song; he just said it.)"
 [GT-28]: "There are similar songs in other myths involving Coyote, his roasted salmon, and someone who steals his fish while Coyote goes away. . . . None of these are truly songs . . . but rather half spoken, to bring the character into the first person."
 See December's Child, story #48, pp. 228-31.

CYLINDER NO.	1079	TIME	1:30
AFS NO.	21,283: 7	QUALITY	good
COLLECTION NO.	7	S.I. NO.	00000703

DESCRIPTION [0:24] "elewehuja."
PERFORMER Fernando Librado
LOCATION Ventura
DATE 1912-1913

NOTES Scratchy noise toward beginning, then improved sound.
[BOX]: "Tchik'nektch cycle" [different spelling from that used by Tegler]. See also cyl. 1074.

CYLINDER NO.	1080	TIME	4:05
AFS NO.	21,283: 8	QUALITY	very good
COLLECTION NO.	[27]	S.I. NO.	[00000723]

DESCRIPTION 1) [0:33] "luwawile."
2) [2:48] "kuts ja manep."
PERFORMER José Juan Olivas (8), (9)
LOCATION Tejon area
DATE 1916-1917

NOTES [CYLINDER]: "J8 and 9."
AFS cylinders 1080, 1098, and 1099 have been shuffled and are not in their original boxes. Therefore, collection No. 8 (which should be in this spot) is heard on AFS 21,286: 3 (where No. 26 would be expected). Texts on [JPH III,88,308-9].
Another rendition of 2) is heard on cyl. 1373.

CYLINDER NO.	1081	TIME	2:53
AFS NO.	21,284: 1	QUALITY	good
COLLECTION NO.	9	S.I. NO.	00000705

DESCRIPTION 1) "'ananaitseta."
2) [1:55] "hanuknana panahi" (Tulareño Bear Dance song).
PERFORMER Fernando Librado
LOCATION Ventura
DATE 1912-1913

NOTES Moderate surface noise. Loud noise at 1:39.
2) [JPH III,69,170]; see also cyl. 1073.
[GT-29]: "The first song is from the Chiknekch cycle when . . . Chiknekch meets the devil [who] tries to confuse him by asking absurd questions. Beginning with this song, Chiknetch turns the tables and thoroughly confounds the devil."

CYLINDER NO.	1082	TIME	1:51
AFS NO.	21,284: 2	QUALITY	fair
COLLECTION NO.	10	S.I. NO.	00000706

DESCRIPTION [0:20] "'ananaitseta."
 PERFORMER Fernando Librado
 LOCATION Ventura
 DATE 1912-1913

NOTES Surface noise at beginning, improves gradually.
 Recording engineer's log: "Beginning grooves all but
 destroyed by excessive heat in storage."
 [BOX]: "Tchik'nektch song."

CYLINDER NO.	1083	TIME	4:02
AFS NO.	21,284: 3	QUALITY	fair
COLLECTION NO.	11	S.I. NO.	00000707

DESCRIPTION [Unidentified song].
 PERFORMER Candelaria Valenzuela
 LOCATION Ventura
 DATE 1913

NOTES Surface noise; program faint.
 [CYLINDER]: "J.P.H. 1913."
 [GT-29]: "This song . . . has some unusual intervals
 for Chumash music, notably the major sixth."

CYLINDER NO.	1084	TIME	2:14
AFS NO.	21,284: 4	QUALITY	good
COLLECTION NO.	12	S.I. NO.	00000708

DESCRIPTION 1) "wenaminami p'tamen."
 2) [1:18] "nowiyakinohonwiya."
 PERFORMER Fernando Librado
 LOCATION Ventura
 DATE 1912-1913

NOTES Surface noise; tracking problems at end.
 [GT-30]: 1) "song from the Chiknekch myth;"
 2) "song sung by the mother and father of Chiknekch
 just after the experiment of rolling the hoop to find
 the father of Chiknekch."

CYLINDER NO.	1085	TIME	4:19
AFS NO.	21,284: 5-6	QUALITY	fair
COLLECTION NO.	13	S.I. NO.	00000709

DESCRIPTION 1) [0:39--Unidentified song].
2) [2:51--Unidentified song].

PERFORMER Candelaria Valenzuela

LOCATION Ventura

DATE January 4, 1914

NOTES Cylinder duplicated twice; timings above are from the second take. Surface noise and occasional distortion; program faint. 2) ends abruptly.
Recording engineer's log indicates that the cylinder is "worn out from excessive use."
[ANNOUNCEMENT at beginning: ". . . January 4, 1914, with Candelaria, 74 years old, sole survivor of the once powerful and warlike Sespe Indian tribe . . ."
Sespe was a Chumash rancheria in the Ventura area.
[BOX]: "No. 2."
[GT-30].

CYLINDER NO.	1087	TIME	4:24
AFS NO.	21,284: 8	QUALITY	fair
COLLECTION NO.	15	S.I. NO.	00000711

DESCRIPTION [Spoken words, some in Spanish].

PERFORMER Unidentified man

LOCATION [San Diego?]

DATE August 1915

NOTES Surface noise and tracking problems. Nine bands of recorded speech. Last segment ends abruptly.
[BOX]: "Coban 27 Ag. 1915 / Delricio Casl. / padre nuestro ['Our Father' (The Lord's Prayer)] Ave Maria. Also written on the box is "#76 [or # X] / Sound Specialties Co. w.c.m. / Mr. W.E. Gates," probably references to cylinder copying rather than to the program contents.
According to a report in Smithsonian Miscellaneous Collections 66, no. 3 (1918), Harrington spent July and August in San Diego "working with a Chumashan informant" at the Panama-Pacific Exposition (pp. 111-13). On various occasions, he did record Indian translations of non-native texts, but it's not clear if this is what is recorded on the cylinder.

CYLINDER NO.	1089	TIME	5:26
AFS NO.	21,285: 2	QUALITY	fair
COLLECTION NO.	17	S.I. NO.	00000713

DESCRIPTION 1) [0:21] "laiwawilahilele uwamishpakeeshech."
 2) [3:06] Prayer of Iluminado said by sick man.
 3) [4:56] Iluminado's prayer to the storm.

PERFORMER Fernando Librado

LOCATION Ventura

DATE probably December 1913

NOTES Beating beginning at 0:32, continuing throughout;
 tracking problem at end.
 2) [JPH III,69,1038-39]: "a prayer recited in the
 presence of a sick person by Iluminado, for he was
 an Ind. med. man."
 3) [JPH III,69,951 and 1036].
 [GT-32]: 1) "song is from the Chiknekch myth, sung
 by the main character after he returned from his first
 journey alone and his uncle had fed him."
 3) "Fernando says that this was to keep the storm from
 causing damage. A published version of the text can
 be found in Travis Hudson's book Crystals in the Sky"
 (pp. 35-36).

CYLINDER NO.	1090	TIME	2:02
AFS NO.	21,285: 3	QUALITY	very good
COLLECTION NO.	18	S.I. NO.	00000714

DESCRIPTION [0:18] "La Blanca Paloma."

PERFORMER José Juan Olivas

LOCATION Tejon area

DATE 1916-1917

NOTES [GT-32]: ". . . Spanish song that was popular in
 California about the turn of the century."
 See also cyl. 1092.

CYLINDER NO.	1091	TIME	2:19
AFS NO.	21,285: 4	QUALITY	poor
COLLECTION NO.	19	S.I. NO.	00000715

DESCRIPTION	1) Woman's love song, Costanoan. 2) [1:30] Purisimeño dancing song.
PERFORMER	Unknown, possibly Fernando Librado
LOCATION	Unknown
DATE	Unknown

NOTES Surface noise and fragmented sound.
 [BOX]: The two songs are numbered "16" and "17."
 [CYLINDER]: "1" preceded by something that looks like
 "e," "2," or "E" (the diacritic Harrington used to
 designate Fernando Librado; see p. 171 in vol. 3 of the
 Mills-Brickfield guide to Harrington's papers).

CYLINDER NO.	1092	TIME	3:47
AFS NO.	21,285: 5	QUALITY	fair
COLLECTION NO.	20	S.I. NO.	00000716

DESCRIPTION	1) Spanish song. 2) [2:08] Spanish song.
PERFORMER	José Juan Olivas
LOCATION	Tejon area
DATE	1916-1917

NOTES Surface noise, increasing at 0:24. Spoken words at
 end of each cut.

CYLINDER NO.	1093	TIME	3:38
AFS NO.	21,285: 6	QUALITY	good
COLLECTION NO.	21	S.I. NO.	00000717

DESCRIPTION "hihi'ilo awah hili."
 PERFORMER José Juan Olivas
 LOCATION Tejon area
 DATE 1916-1917

NOTES Tracking problems throughout. Breaks in song at 1:22, 2:13, and 3:00.
 [BOX]: "No. 1, JJO." [CYLINDER]: "J 1."
 This black-wax cylinder does not seem to be part of the numbered Olivas song series found on the following brown-wax cylinders. This "No. 1" does not match the song on the following cylinder or its transcription; it is instead the same song heard on cylinders 1102 and 1103.
 [GT-33]: "The songs that [Olivas] sings sound very similar to several of Fernando's and the language is close to the Yokuts of the San Joaquin Valley."

CYLINDER NO.	1094	TIME	3:19
AFS NO.	21,285: 7	QUALITY	fair
COLLECTION NO.	22	S.I. NO.	00000718

DESCRIPTION 1) [0:20] "ne'i mushtshum heshikposh."
 2) [1:50] "kajwanuwe ulisijaltsapsap" (Castequeño).
 PERFORMER José Juan Olivas (1), (4)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Surface noise, increasing; tracking problem in 2). Mostly inaudible spoken words at beginning.
 [BOX]: "No. 1 (good), JJO." [CYLINDER]: "J 1."
 [JPH III,88,304-5]: 2) "sung in Cv. dialect. No. 4."
 [GT-33]: Tegler identifies 2) on this cylinder and 1) on the following as "hihi'ilo awah hili," the same title as the song on the previous cylinder. However, that Chumash text is not heard on either cylinder. 1) is also heard on cyl. 1405.

CYLINDER NO.	1095	TIME	4:16
AFS NO.	21,285: 8	QUALITY	good
COLLECTION NO.	23	S.I. NO.	00000719

DESCRIPTION 1) [0:25] "kajwanuwe ulisijaltsapsap."
 2) [2:58] "'i'utintinowo."
 PERFORMER José Juan Olivas (4), (5)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Surface noise.
 [BOX]: "No. 4 and 5, JJO." [CYLINDER]: "J 4 and 5."
 1) is the same as 2) on the preceding cylinder.
 2) [JPH III,88,306]: "No. 5. Song sung by Lusio.
 He died in Bakersfield."

CYLINDER NO.	1096	TIME	4:17
AFS NO.	21,286: 1	QUALITY	good
COLLECTION NO.	24	S.I. NO.	00000720

DESCRIPTION [0:27--Unnamed song].
 PERFORMER José Juan Olivas (5)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Occasional tracking problems near end. Pauses in
 song at 0:28, 1:24, 2:16, and 3:12.
 This is not the same as song #5 on cyl. 1095.
 [BOX]: "No. 5, JJO." [CYLINDER]: "J 5."
 [GT-34]: Tegler postulates that the breaks in the
 song are pauses between two verses. The first pause
 actually follows an initial phrase; Olivas then sings
 the entire song including two text segments. The
 remaining pauses separate subsequent repetitions of
 the song.

CYLINDER NO.	1097	TIME	4:20
AFS NO.	21,286: 2	QUALITY	very good
COLLECTION NO.	25	S.I. NO.	00000721

DESCRIPTION 1) [0:26] "hijajkin wohonwihejeheje."
2) [3:06] "iʔa'aliwaʔ waliʔup" (Ventureño).

PERFORMER José Juan Olivas (6), (7)

LOCATION Tejon area

DATE 1916-1917

NOTES Surface noise. Laughter and talking at beginning;
2) ends with tracking problem.
[BOX]: "No. 6, No. 7, JJO." [CYLINDER]: "J 6 & 7."
[JPH III,88,306-7]: 2) "No. 7. Song in V. language."
Another rendition of 1) is heard on cyl. 1372.

CYLINDER NO.	1098	TIME	4:22
AFS NO.	21,286: 3	QUALITY	good
COLLECTION NO.	[8]	S.I. NO.	[00000704]

DESCRIPTION 1) "enhekek'."
2) [1:36] "jahajahaha" [Ineseño].
3) [3:25] "a'waj pure" (Fernandeno).

PERFORMER Fernando Librado

LOCATION Ventura

DATE probably December 1913

NOTES Cylinders 1080, 1098, and 1099 are out of collection-number order; the cylinders apparently were placed in the wrong boxes at some point. See the notes for cylinder 1080.
Surface noise, light distortion, occasional beating and echo; tracking problem at end. 3) ends abruptly.
[BOX]: 2) "med. song."
1) [JPH III,69,217]: "Lizard & Horned-Toad song."
3) [JPH III,69,948]: "F. does not know the meaning of these Fernandino words."
[GT-34 and 35]: 1) "from the southernmost Chumash village of Humaliwo." 2) "Fernando told Harrington that this song was a medicine song that he had learned from the old man Carlos at Santa Ines. . . . the word 'momoy' [heard at one point in the song] in this context probably refers to the use of Datura or jimson weed."

CYLINDER NO.	1099	TIME	2:03
AFS NO.	21,286: 4	QUALITY	fair/good
COLLECTION NO.	[26]	S.I. NO.	[00000722]

DESCRIPTION [0:19--Unidentified song].
PERFORMER José Juan Olivas (10)
LOCATION Tejon area
DATE 1916-1917

NOTES Surface noise and occasional beating.
One of three misboxed cylinders; see 1080 and 1098.
[BOX]: "No. 10, JJO." [CYLINDER]: "J 10."
Text possibly on [JPH III,88,309], though the three
songs on the frame are almost illegible.

CYLINDER NO.	1100	TIME	3:57
AFS NO.	21,286: 5	QUALITY	very good
COLLECTION NO.	28	S.I. NO.	00000724

DESCRIPTION [0:18--Unidentified song].
PERFORMER José Juan Olivas (11)
LOCATION Tejon area
DATE 1916-1917

NOTES Occasional tracking problems. Ends abruptly.
Laughter and talking after performer yells.
[BOX]: "No. 11, JJO." [CYLINDER]: "J 11."

CYLINDER NO.	1101	TIME	3:54
AFS NO.	21,286: 6	QUALITY	good
COLLECTION NO.	29	S.I. NO.	00000725

DESCRIPTION [Unidentified song].
PERFORMER José Juan Olivas (13)
LOCATION Tejon area
DATE 1916-1917

NOTES Light surface noise and occasional tracking problems.
Ends abruptly. The song seems to be repeated several
times with breaks of a few seconds between repetitions.
[BOX]: "No. 13, JJO." [CYLINDER]: "J 13."

CYLINDER NO.	1102	TIME	3:56
AFS NO.	21,286: 7	QUALITY	good
COLLECTION NO.	30	S.I. NO.	00000726

DESCRIPTION "hihi'ilo awah hili."
 PERFORMER José Juan Olivas (14)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Occasional tracking problems and light distortion.
 Pauses in song at 0:47, 1:36, and 2:56 [see following cylinder].
 [BOX]: "No. 14, JJO." [CYLINDER]: "J 14."
 [GT-35]: "Same as on Cylinder #21."

CYLINDER NO.	1103	TIME	3:55
AFS NO.	21,286: 8	QUALITY	very good
COLLECTION NO.	31	S.I. NO.	00000727

DESCRIPTION "hihi'ilo awah hili."
 PERFORMER José Juan Olivas (15)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Occasional tracking problems and light distortion.
 Pauses in song at 0:47, 1:37, and 2:56.
 [CYLINDER]: "J 15."
 [GT-35]: "Same as on Cylinders #21 and #30."
 According to the recording engineer's log, "31 was repeated because of poor tracking the first time."
 Note that the pauses in the programs on AFS 21,286, cuts 7 and 8, occur at the same times. It is possible that these are two takes of cylinder 31 rather than duplications of cylinders 30 and 31.

CYLINDER NO.	1104	TIME	3:10
AFS NO.	21,287: 1	QUALITY	good/fair
COLLECTION NO.	[33?]	S.I. NO.	[00000729?]

DESCRIPTION [Unidentified song].
 PERFORMER José Juan Olivas [17]
 LOCATION Tejon area
 DATE 1916-1917

NOTES Light distortion and occasional tracking problems.
 Pauses in song at 0:47 and 1:51.
 [BOX]: "No. 16, JJO." [CYLINDER]: "J 17."
 Cylinders 1104 and 1105 are mismatched with their
 storage boxes; apparently Olivas's 17th song was
 duplicated first on this preservation tape and is
 followed by the 16th song.

CYLINDER NO.	1105	TIME	3:43
AFS NO.	21,287: 2	QUALITY	very good
COLLECTION NO.	[32?]	S.I. NO.	[00000728?]

DESCRIPTION [0:30--Unidentified song].
 PERFORMER José Juan Olivas [16]
 LOCATION Tejon area
 DATE 1916-1917

NOTES Occasional tracking problems and light distortion.
 Collector's false start at beginning.
 Pauses in song at 1:27 and 2:32.
 [BOX]: "No. 17, JJO." [CYLINDER]: "J 16."
 See statement regarding box and cylinder numbers in
 preceding entry.

CYLINDER NO.	1106	TIME	3:24
AFS NO.	21,287: 3	QUALITY	good
COLLECTION NO.	34	S.I. NO.	00000730

DESCRIPTION "hinitima."
 PERFORMER José Juan Olivas (18)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Occasional tracking problems and light distortion.
 Pauses in song at 0:50, 1:35, and 2:31.
 [BOX]: "No. 18, JJO." [CYLINDER]: "J 18."
 This is the same song as is heard on the following
 cylinder.

CYLINDER NO.	1107	TIME	3:11
AFS NO.	21,287: 4	QUALITY	very good
COLLECTION NO.	35	S.I. NO.	00000731

DESCRIPTION 1) "hinitima."
2) [2:11--Repetition].
PERFORMER José Juan Olivas (18)
LOCATION Tejon area
DATE 1916-1917

NOTES Long pause between recorded bands.
[BOX]: "No. 18, JJO." [CYLINDER]: "J 18."

CYLINDER NO.	1108	TIME	2:50
AFS NO.	21,287: 5	QUALITY	fair
COLLECTION NO.	36	S.I. NO.	00000732

DESCRIPTION [Unidentified song].
PERFORMER José Juan Olivas (19)
LOCATION Tejon area
DATE 1916-1917

NOTES Surface noise; program faint.
Pauses in song at 0:53 and 1:48.
Engineer lists recording date as "January 1917."
[BOX]: "No. 19, JJO." [CYLINDER]: "J 19."

CYLINDER NO.	1109	TIME	3:46
AFS NO.	21,287: 6	QUALITY	good
COLLECTION NO.	37	S.I. NO.	00000733

DESCRIPTION [Unidentified song].
PERFORMER José Juan Olivas (20)
LOCATION Tejon area
DATE 1916-1917

NOTES Surface noise; beating at 1:34 and 2:48.
Pauses in song at 0:42 and 2:17.
[BOX]: "No. 20, JJO." [CYLINDER]: "J 20."

CYLINDER NO.	1110	TIME	3:39
AFS NO.	21,287: 7	QUALITY	very good
COLLECTION NO.	38	S.I. NO.	00000734

DESCRIPTION [Unidentified song].
PERFORMER José Juan Olivas (21)
LOCATION Tejon area
DATE 1916-1917

NOTES Pauses in song at 0:46, 1:36, and 2:34.
[BOX]: "No. 21, JJO." [CYLINDER]: "J 21."

CYLINDER NO.	1111	TIME	3:20
AFS NO.	21,287: 8	QUALITY	very good
COLLECTION NO.	39	S.I. NO.	00000735

DESCRIPTION [Unidentified song].
PERFORMER José Juan Olivas (22)
LOCATION Tejon area
DATE 1916-1917

NOTES Surface noise. Pauses in song at 0:58 and 2:07.
[BOX]: "No. 22, JJO."
[GT-37] identifies this incorrectly as the same song heard on the preceding cylinder. It is instead the same song heard on the following cylinder.

CYLINDER NO.	1112	TIME	3:30
AFS NO.	21,287: 9	QUALITY	good
COLLECTION NO.	40	S.I. NO.	00000736

DESCRIPTION [Same song as heard on the preceding cylinder.]
PERFORMER José Juan Olivas (22)
LOCATION Tejon area
DATE 1916-1917

NOTES Surface noise and occasional tracking problems.
Pauses in song at 0:54, 1:44, and 2:34.
[BOX]: "No. 22, JJO." [CYLINDER]: "J 22."
[GT-37] incorrectly identifies this as "hinimina'a," the song heard on the following cylinders.

CYLINDER NO.	1113	TIME	3:35
AFS NO.	21,288: 1	QUALITY	very good
COLLECTION NO.	41	S.I. NO.	00000737

DESCRIPTION "hinimina'a."
 PERFORMER José Juan Olivas (23)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Surface noise and occasional tracking problems.
 Pauses in song at 0:44, 1:39, and 2:41.
 [BOX]: "No. 23, JJO." [CYLINDER]: "J 23."
 [GT-37] lists this as the "second verse of hinimina'a."

CYLINDER NO.	1114	TIME	4:08
AFS NO.	21,288: 2	QUALITY	very good
COLLECTION NO.	42	S.I. NO.	00000738

DESCRIPTION "hinimina'a."
 PERFORMER José Juan Olivas (23)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Occasional tracking problems.
 Pauses in song at 1:14, 2:09, and 3:10.
 [BOX]: "No. 23, JJO." [CYLINDER]: "J 23."
 [GT-37] lists this as the "third verse of hinimina'a."

CYLINDER NO.	1115	TIME	3:23
AFS NO.	21,288: 3	QUALITY	good
COLLECTION NO.	43	S.I. NO.	00000739

DESCRIPTION [Unidentified song].
 PERFORMER José Juan Olivas (24)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Surface noise and occasional tracking problems.
 Pauses in song at 0:45, 1:32, 2:22.
 [BOX]: "No. 24, JJO." [CYLINDER]: "J 24."

CYLINDER NO.	1116	TIME	3:31
AFS NO.	21,288: 4	QUALITY	good
COLLECTION NO.	44	S.I. NO.	00000740

DESCRIPTION [Same song as heard on preceding cylinder].
PERFORMER José Juan Olivas (24)
LOCATION Tejon area
DATE 1916-1917

NOTES Surface noise and occasional tracking problems.
Pauses in song at 0:50, 1:40, and 2:31.
[BOX]: "No. 24, JJO." [CYLINDER]: "J 24."

CYLINDER NO.	1117	TIME	2:15
AFS NO.	21,288: 5	QUALITY	good
COLLECTION NO.	45	S.I. NO.	00000741

DESCRIPTION [0:33--Unidentified song].
PERFORMER José Juan Olivas [26?]
LOCATION Tejon area
DATE 1916-1917

NOTES Surface noise. Pause in song at 1:19.
[BOX]: "No. 26, JJO." Both this and the following cylinder box are identified as #26, but the recorded programs are not the same song. (There are two separate bands on this cylinder; perhaps only one was duplicated.)

CYLINDER NO.	1118	TIME	3:42
AFS NO.	21,288: 6	QUALITY	good
COLLECTION NO.	46	S.I. NO.	00000742

DESCRIPTION [Unidentified song].
PERFORMER José Juan Olivas [26?]
LOCATION Tejon area
DATE 1916-1917

NOTES Surface noise and occasional beating.
Pauses in song at 0:42, 1:40, and 2:50.
Recording engineer's log states that cylinders 46-50 show "evidence of mechanical trouble while recording."
[BOX]: "No. 26, JJO." See the comment on song numbering in the preceding entry.

CYLINDER NO.	1119	TIME	3:48
AFS NO.	21,288: 7	QUALITY	fair
COLLECTION NO.	47	S.I. NO.	00000743

DESCRIPTION [Unidentified song].
 PERFORMER José Juan Olivas (29)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Surface noise and occasional tracking problems.
 Pauses in song at 0:36, 1:27, 2:17, and 3:00.
 See also the entries for cylinders 1121-1123.
 [BOX]: "No. 29, JJO." [CYLINDER]: "J 29."

CYLINDER NO.	1120	TIME	3:40
AFS NO.	21,288: 8	QUALITY	poor
COLLECTION NO.	48	S.I. NO.	00000744

DESCRIPTION [Unidentified song].
 PERFORMER José Juan Olivas (27)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Severe surface noise; program sometimes inaudible.
 [BOX]: "No. 27, JJO."

CYLINDER NO.	1121	TIME	[2:17]
AFS NO.	**[21,288: 9]	QUALITY	[poor]
COLLECTION NO.	49	S.I. NO.	00000745

DESCRIPTION [Unidentified song].
 PERFORMER José Juan Olivas (29)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Severe surface noise; program sometimes inaudible.
 Pauses in song at 0:46 and 1:31.
 Possibly the same song as #29 heard on cyl. 1119.
 [BOX]: "No. 29, JJO." [CYLINDER]: "J 29."

** In announcements on the preservation tapes,
 Tegler initially identifies 21,288: 9 as "cylinder
 #49" but at its end says "that last was cylinder #50."
 Cylinders 49 and 50 contain the same song but
 apparently only one was transferred to preservation
 tape; which one of the two was duplicated is unclear.

CYLINDER NO.	1122	TIME	[2:17]
AFS NO.	**[21,288: 9]	QUALITY	[poor]
COLLECTION NO.	50	S.I. NO.	00000746

DESCRIPTION [Unidentified song].
 PERFORMER José Juan Olivas (29)
 LOCATION Tejon area
 DATE 1916-1917

NOTES [Severe surface noise; program sometimes inaudible.
 Pauses in song at 0:46 and 1:31.]
 [CYLINDER]: "No. 29."

** See notes for preceding cylinder. It is not clear which of the two cylinders is heard on AFS 21,288: 9.

CYLINDER NO.	1123	TIME	3:08
AFS NO.	21,289: 1	QUALITY	poor/good
COLLECTION NO.	51	S.I. NO.	00000747

DESCRIPTION 1) [Unidentified song, same as heard on cyls. 1119, 1121-22].
 2) [2:22--Unidentified song].
 PERFORMER José Juan Olivas (29), (30)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Severe surface noise; machine hum. 2) is much better sound quality than 1). Long pause between songs.
 [BOX]: "No. 29, No. 30, JJO."
 [CYLINDER]: "J 29 and J 30."

CYLINDER NO.	1124	TIME	2:58
AFS NO.	21,289: 2	QUALITY	poor
COLLECTION NO.	52	S.I. NO.	00000748

DESCRIPTION 1) [Unidentified song].
 2) [1:41--Repetition].
 PERFORMER José Juan Olivas (31)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Severe surface noise; occasional beating.
 Two loud noises after 1:28.
 [BOX]: "No. 31, JJO." [CYLINDER]: "J 31."

CYLINDER NO.	1125	TIME	3:33
AFS NO.	21,289: 3	QUALITY	very good
COLLECTION NO.	53	S.I. NO.	00000749

DESCRIPTION "hinimina'a."
 PERFORMER José Juan Olivas (32)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Pauses at 1:32 and 2:35.
 [BOX]: "No. 32, JJO." [CYLINDER]: "J 32."
 Same song as heard on cyls. 1113-14.

CYLINDER NO.	1126	TIME	3:22
AFS NO.	21,289: 4	QUALITY	very good
COLLECTION NO.	54	S.I. NO.	00000750

DESCRIPTION [0:16] "hinimina'a."
 PERFORMER José Juan Olivas (32)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Surface noise. Pause in song at 1:02.
 [BOX]: "No. 32, JJO." [CYLINDER]: "32."
 Same song as heard on cyls. 1113-14, 1125.

CYLINDER NO.	1127	TIME	4:09
AFS NO.	21,289: 5	QUALITY	very good
COLLECTION NO.	55	S.I. NO.	00000751

DESCRIPTION [Unidentified song].
 PERFORMER José Juan Olivas (33)
 LOCATION Tejon area
 DATE 1916-1917

NOTES Surface noise and occasional tracking problems.
 Abrupt ending. Pauses at 0:48, 2:06, and 3:01.
 [BOX]: "No. 33, JJO." [CYLINDER]: "J 33."

CYLINDER NO.	1128	TIME	4:31
AFS NO.	21,289: 6	QUALITY	good
COLLECTION NO.	56	S.I. NO.	00000752

DESCRIPTION 1) Lullaby.
2) [2:10--Repetition].

PERFORMER Unidentified woman or women

LOCATION Unknown

DATE Unknown

NOTES Surface noise; program faint. Abrupt ending.
[BOX]: "No. 34, JJO." [CYLINDER]: "J 34."
Not, however, a recording by Olivas.
[GT-40]: 1) "a lullaby sung by a younger girl."
2) "the same lullaby sung by an older girl."
It is possible that one of the singers is Olivas's
Kitanemuk wife, Magdalena. See the Kitanemuk
collection in this catalog.

CYLINDER NO.	1129	TIME	2:01
AFS NO.	21,289: 7	QUALITY	fair/good
COLLECTION NO.	57	S.I. NO.	00000753

DESCRIPTION [Unidentified song].

PERFORMER Unidentified man

LOCATION Unknown

DATE Unknown

NOTES Surface noise; popping sounds; program faint.

CYLINDER NO.	1130	TIME	
AFS NO.	Unassigned	QUALITY	
COLLECTION NO.	58	S.I. NO.	00000754

DESCRIPTION Unknown

PERFORMER Unknown

LOCATION Unknown

DATE Unknown

NOTES Cylinder cracked; not duplicated on tape.

CYLINDER NO.	1131	TIME	
AFS NO.	Unassigned	QUALITY	
COLLECTION NO.	59	S.I. NO.	00000755
DESCRIPTION	Unknown		
PERFORMER	Unknown		
LOCATION	Unknown		
DATE	Unknown		

NOTES Engineer's log: "Nothing there, not copied."

CYLINDER NO.	1132	TIME	1:19
AFS NO.	21,289: 8	QUALITY	fair
COLLECTION NO.	60	S.I. NO.	00000756

DESCRIPTION	[Unidentified song].
PERFORMER	Unknown
LOCATION	Unknown
DATE	Unknown

NOTES Surface noise; program faint.

CYLINDER NO.	1133	TIME	3:33
AFS NO.	21,289: 9	QUALITY	very good
COLLECTION NO.	61	S.I. NO.	00000757

DESCRIPTION	1) "hihinaja" (Tulareño). 2) [2:14] "tch'aja" (Tulareño and Obispeño). 3) [3:05--Repetition].
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PERFORMER	Rosario Cooper (cyl. 3)
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LOCATION	Arroyo Grande
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DATE	September 20, 1916
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NOTES Occasional distortion.
[BOX]: "First day / Rosaria 3." 2) "defective."
3) "perfect."
1) [JPH III,002,749-50]. 2) [JPH III,002,729-32].
[GT-40 and 41]: 1) "some person is going to dance
because they are afraid of the Tulareños; 2) "song
about the whale which is in both Tulareño (first line)
and the San Luis Obispo languages. . . . Rosario ends
almost all of her songs with a hup! But she says
that the Tulareños do not end their songs this way."
[JPH III,005,864]: 1) See also cyl. 1134, song 3).
Transcriptions on [HHR 75:68-69] and [JPH III,005,
866-87].

CYLINDER NO.	1134	TIME	4:00
AFS NO.	21,290: 1	QUALITY	good
COLLECTION NO.	62	S.I. NO.	00000758

DESCRIPTION 1) [0:30] Skunk song (Obispeño).
 2) [1:27] Dog song (Tulareño).
 3) [2:53] "hihinaja" (Tulareño).

PERFORMER Rosario Cooper (cyl. 2)

LOCATION Arroyo Grande

DATE September 20, 1916

NOTES Light surface noise and warbling distortion; program faint. Announcement in Spanish at the beginning.
 [BOX]: "Rosaria 2, 1st day."
 1) and 2) [JPH III,002,726-29 and 755].
 [GT-41 and 42]: 2) "The dog song is antiphonal . . . there are choruses exchanged between the men and the women." Tegler lists the song texts out of order: text (a) matches song 2) and text (b) matches song 1). Tegler's announcement on the reference tape indicates that 3) accompanies the dance of a man with a rattlesnake in his mouth.
 See also skunk song on cyls. 1137, 1138, 1140, 1142. Transcriptions on [HHR 75:67-68] and [JPH III,005, 865-66].

CYLINDER NO.	1135	TIME	3:59
AFS NO.	21,290: 2	QUALITY	very good
COLLECTION NO.	63	S.I. NO.	00000759

DESCRIPTION 1) "suweletepe" (Purisimeño).
 2) [1:12] "'eleyewu'" (Obispeño or Purisimeño).
 3) [2:35] "hiyaha" (Ineseño).
 4) [3:44] "La zorrита se fue á la loma" (Spanish).

PERFORMER Rosario Cooper (cyl. 1)

LOCATION Arroyo Grande

DATE September 20, 1916

NOTES Tracking problem at end of 4).
 [BOX]: "Rosaria 1, 1st day."
 1) [JPH III,002,733-35]; also cyl. 1143, song 2).
 2) [JPH III,001,127 and III,002,478 and 741-44].
The Eye of the Flute, p. 75, includes a description of
 the Swordfish Dance, 'Elyewu'n.
 3) [JPH III,002,744-46].
 4) [JPH III,069,371-73 and III,002,758].
 [GT-42 and 43]: 1) "This song is very sad." 2) "This
 is the swordfish song that accompanies the dance with
 the crossed head feathers." 4) "Spanish song popular
 among the Indians at San Luis Obispo. Mr. Ortega
 [friend of Fernando's] says this is a parody on the fox
 dance. Rosario doesn't finish the song here . . . for
 a more complete version, see Cylinder #69."
 Transcriptions on [HHR 75:66-67] and [JPH III,005,865]:
 "Although Rosaria is a woman, she has a man's voice.
 The bass clef is therefore used."

CYLINDER NO.	1136	TIME	
AFS NO.	Unassigned	QUALITY	
COLLECTION NO.	64	S.I. NO.	00000760

DESCRIPTION

- 1) Skunk song.
- 2) "wawajiho."
- 3) Deer song.
- 4) Sad song.
- 5) "Watch on Rhine."
- 6) "Tipperary."

PERFORMER Rosario Cooper (cyl. 4)
 LOCATION Arroyo Grande
 DATE September 20, 1916

NOTES Engineer's log: "Broken, can not use."
 [BOX]: "Rosaria 4, 1st day," plus song titles.

CYLINDER NO.	1137	TIME	3:35
AFS NO.	21,290: 3	QUALITY	good
COLLECTION NO.	65	S.I. NO.	00000761

DESCRIPTION

- 1) Skunk song (Obispeño).
- 2) [0:50] "wawajiho" (Purisimeño).
- 3) [1:38] Deer song (Purisimeño).
- 4) [2:46] Sad song (Purisimeño).
- 5) tpuku song.

PERFORMER Rosario Cooper (cyl. 6)
 LOCATION Arroyo Grande
 DATE September 21, 1916

NOTES Light surface noise; beating beginning at 1:38.
 Engineer's log: "Cracked, able to copy 2 songs."
 Apparently the last of the five bands on the cylinder was not duplicated on preservation tape.
 [BOX]: "Rosaria 6, 2nd day."
 2) [JPH III,001,199 and III,002,735].
 3) [JPH III,002,736-77].
 4) [JPH III,002,737-40].
 [GT-43]: 1) "second version of skunk song (see Cylinder #62)." 3) "song of the deer which accompanies a dance." 4) "Rosario calls this the sad song because it made her mother sad when a woman named Maria Marcela used to dance this at festivals."
 [JPH III,005,864]: Cross-references to wawajiho, deer, and sad songs on cyls. 1138, 1139, 1141, 1143.
 Transcriptions on [HHR 75:73-74] and [JPH III,005,868].

CYLINDER NO.	1138	TIME	4:37
AFS NO.	21,290: 4	QUALITY	good
COLLECTION NO.	66	S.I. NO.	[00000762]

DESCRIPTION 1) Skunk song (Obispeño).
 2) [0:47--Repetition].
 3) [1:28] "wawajiho" (Purisimeño).
 4) [1:48--Repetition].
 5) [2:18] Deer song (Purisimeño).
 6) [3:01] Sad song (Purisimeño).
 7) [4:06] "tpuku" (Obispeño and Purisimeño).

PERFORMER Rosario Cooper (cyl. 5)
 LOCATION Arroyo Grande
 DATE September 21, 1916

NOTES 1) is followed by a somewhat garbled excerpt of the song. Talking at 0:40. Some warbling distortion.
 6) ends abruptly.
 [BOX]: "Rosaria 5, 2nd day."
 6) [JPH III,001,457]: "All the words except tpuku are P. tpuku is O., possibly the same in P."
 7) [JPH III,002,740].
 [JPH III,005,864]: Cross-references to songs on cyls. 1137, 1139, 1141, 1143.
 Transcriptions on [HHR 75:72-73] and [JPH III,005, 867-68].

CYLINDER NO.	1139	TIME	4:05
AFS NO.	21,290: 5	QUALITY	very good
COLLECTION NO.	67	S.I. NO.	00000763

DESCRIPTION 1) Sad song (Purisimeño).
 2) [1:56] Coyote song (Purisimeño).
 3) [3:24] "tpuku" (Obispeño and Purisimeño).

PERFORMER Rosario Cooper (cyl. 7)
 LOCATION Arroyo Grande
 DATE September 21, 1916

NOTES Brief tracking problem at beginning of 2).
 [BOX]: "Rosaria 7, 2nd day."
 2) [JPH III,002,741].
 [GT-44 and 45]: 2) "song about Coyote, very different from the Coyote song that Fernando gave Harrington and the two found in Henshaw's vocabulary of 1884" [Librado's version on JPH III,069,781, for example].
 [JPH III,005,864]: Cross-references to cyls. 1137-39, 1140.
 Transcriptions on [HHR 75:75-76] and [JPH III,005,869].

CYLINDER NO.	1140	TIME	4:18
AFS NO.	21,290: 6	QUALITY	good
COLLECTION NO.	68	S.I. NO.	00000764

DESCRIPTION 1) [0:47] Coyote song (Purísimeño).
 2) [1:44] "Dulce Amor" (Spanish).
 3) [2:57--Repetition].
 4) [3:58] Skunk song (Obispeño).

PERFORMER Rosario Cooper (cyl. 8)

LOCATION Arroyo Grande

DATE September 21, 1916

NOTES Speech at 0:04, 0:25, and 2:49. Laughter at end of 1).
 [BOX]: "Rosaria 8, 2nd day."
 2) [JPH III,002,758-59].
 See also cyls. 1134 and 1139.
 Transcriptions on [HHR 75:76-77] and [JPH III,005,869-70].

CYLINDER NO.	1141	TIME	3:02
AFS NO.	21,290: 7	QUALITY	good
COLLECTION NO.	69	S.I. NO.	00000765

DESCRIPTION 1) "hawihini" (Tulareño).
 2) [1:11] "La zorra" (Spanish).
 3) [2:32] Sad song (Obispeño).

PERFORMER Rosario Cooper (cyl. 9)

LOCATION Arroyo Grande

DATE September 29, 1916

NOTES Program fainter on 3).
 [BOX]: "Rosaria 9, valuable, 3rd day."
 [CYLINDER]: "Ros 9."
 1) [JPH III,002,754].
 [GT-45]: 1) "The Tulareños used to come and dance at each of the missions in the Chumash region, particularly San Luis Obispo, Santa Ines, and La Purisima."
 See also cyls. 1135 and 1137.
 Transcriptions on [HHR 75:77-78] and [JPH III,005,870].

CYLINDER NO.	1142	TIME	4:07
AFS NO.	21,290: 8	QUALITY	very good
COLLECTION NO.	70	S.I. NO.	00000766

DESCRIPTION 1) "hihihimamama" (Tulareño).
 2) [1:29] Spanish prose introduction to skunk song.
 3) [2:51] Skunk song (Obispeño).
 4) [3:26] "hajona" (Tulareño).

PERFORMER Rosario Cooper (cyl. 11)

LOCATION Arroyo Grande

DATE September 29, 1916

NOTES Light distortion.
 [BOX]: "Rosaria 11, 3rd day."
 1) [JPH III,002,751]. 4) [JPH III,002,752-54].
 [GT-45 and 46]: 1) "song about the aguililla or the
 sparrowhawk." 3) "An old man told Rosario that the
 Tulareños sang this song when they came to be baptized."
 Transcriptions on [HHR 75:79-80] and [JPH III,005,871].

CYLINDER NO.	1143	TIME	3:50
AFS NO.	21,291: 1	QUALITY	good
COLLECTION NO.	71	S.I. NO.	00000767

DESCRIPTION 1) Sad song (Obispeño).
 2) [1:35] "suweletepe" (Purisimeño).
 3) [2:33] Deer song (Purisimeño).
 4) [3:32] "tpuku" (Obispeño and Purisimeño).

PERFORMER Rosario Cooper (cyl. 10)

LOCATION Arroyo Grande

DATE September 29, 1916

NOTES Light surface noise; program fainter at 3); tracking
 problem at end. 4) ends abruptly.
 [BOX]: "Rosaria 10, 3rd day."
 [GT-46]: Cross-references to cyls. 1135 and 1137.
 Transcriptions on [HHR 75:78-79] and on [JPH III,005,
 870-71]; 2) "transcribed without reference to other
 one."

CYLINDER NO.	1144	TIME	3:26
AFS NO.	21,291: 2	QUALITY	good
COLLECTION NO.	72	S.I. NO.	00000768

DESCRIPTION 1) "kajwawilele" (Barbareño).
 2) [1:21] "hajhaja k'umewu" (Purísimeño).
 3) [2:22--Repetition].

PERFORMER Rosario Cooper (cyl. 12)

LOCATION Arroyo Grande

DATE September 30, 1916

NOTES Light surface noise and distortion; occasional tracking problems. 2) ends abruptly.
 [BOX]: "Rosaria 12, valuable, 4th day."
 [CYLINDER]: "Ros 12."
 1) [JPH III,002,746-48].
 [GT-46 and 47]: 1) This song and its variants seem to be used in wishing ill fortune on one's opponents, in the context of tokoj, the hoop and stick game. See also [JPH III,69,789].
 [JPH III,005,864]: Cross-references to cyl. 1146. Transcriptions of 1) and 2) on [HHR 75:80], 3) on [HHR 76:2]; also on [JPH III,005,872].

CYLINDER NO.	1145	TIME	3:50
AFS NO.	21,291: 3	QUALITY	good
COLLECTION NO.	73	S.I. NO.	00000769

DESCRIPTION 1) [0:19] "putsujawri" (Obispeño).
 2) [2:39] "tskumilitinu" (possibly Fernandeno).
 3) [3:25]--Repetition].

PERFORMER Rosario Cooper (cyl. 13)

LOCATION Arroyo Grande

DATE September 30, 1916

NOTES Speech at beginning, 0:33, 1:03, 2:33, and 2:49.
 1) ends abruptly.
 [BOX]: "Rosaria 13, valuable, 4th day."
 [CYLINDER]: "Ros 13."
 1) [JPH III,002,732-33]; see also cyl 1146.
 [GT-47 and 48]: "Rosario does not know the meaning but she heard Maria Tomasa and another old Santa Inez woman sing and dance this song. There are many more verses, but Rosario forgets them."
 Tegler cataloged this cylinder as if it contained only one song, "putsujawre tskumilitinu."
 Harrington's index [III,005,864] matches what is actually heard.
 Transcriptions on [HHR 76:3] and [JPH III,005,872].

CYLINDER NO.	1146	TIME	3:53
AFS NO.	21,291: 4	QUALITY	very good
COLLECTION NO.	74	S.I. NO.	00000770

DESCRIPTION 1) [0:31] "kajwawilewilele" (Barbareño).
 2) [1:44] "putsujawri" (Obispeño).
 3) [2:50] "hajhaja k'umewu kishka'" (Purisimeño).
 PERFORMER Rosario Cooper (cyl. 14)
 LOCATION San Luis Obispo
 DATE September 30, 1915

NOTES Light distortion. Faint speech at the beginning.
 [BOX]: "Rosaria 14, 4th day." 2) "Beautiful."
 See cylinders 1143-45.
 Transcriptions on [HHR 76:4-5] and [JPH III,005, 872-73].

CYLINDER NO.	1066	TIME	2:18
AFS NO.	20,341: 2	QUALITY	fair/good

DESCRIPTION 1) [0:19] "Star Spangled Banner."
 2) [0:53] "kiwawumina wuwumina" [seaweed dance song].
 3) [1:23--Repetition].
 4) [2:01--Repetition].
 PERFORMER 1) probably Harrington; 2)-4) Fernando Librado
 LOCATION [Ventura?]
 DATE [1912-1913?]

NOTES Cylinder came to Library as part of the Harrington Yokuts collection. Surface noise.
 [LABEL]: "No Good. Dup. Angela Lozada" (but the Indian song is not a duplicate of any of Lozada's recordings in the Kitanemuk collection).
 Same as song on cylinders 1071 and 1402; similar to the one on cyl. 3578 in the "unidentified" Harrington materials.
 Text transcription and comments on [JPH III,69,218 and 369].

CYLINDER NO.	1071	TIME	1:39
AFS NO.	20,341: 5	QUALITY	good
DESCRIPTION	1) "kiwawumina wuwumina" [seaweed dance song]. 2) [0:43--Repetition]. 3) [1:10--Repetition].		
PERFORMER	1) Unidentified woman? 2) and 3) Fernando Librado		
LOCATION	[Ventura?]		
DATE	[1912-1913?]		
NOTES	1) beating; 2) speed warp. [BOX]: "No Good." [LID]: "Dup." Same song as heard on preceding cylinder.		

CYLINDER NO.	1371	TIME	2:06
AFS NO.	20,348: 11	QUALITY	very good
S.I. NO.	00001125		
DESCRIPTION	"José Juan's V(entureño) song."		
PERFORMER	José Juan Olivas		
LOCATION	Tejon area		
DATE	1916-1917		
NOTES	Surface noise; occasional distortion. [BOX]: "No. 7. Magd. 2 min." Cylinder boxes in this series obviously mislabeled and contents misattributed since the performer is José Juan Olivas and not his wife Magdalena.		

CYLINDER NO.	1372	TIME	2:16
AFS NO.	20,348: 12	QUALITY	very good
S.I. NO.	00001126		
DESCRIPTION	"hijajkin wohonwihejeheje."		
PERFORMER	José Juan Olivas [6]		
LOCATION	Tejon area		
DATE	1916-1917		
NOTES	Light surface noise. [JPH III,087,304]. Same as song 1) on cylinder 1097. [BOX]: "No. 8. Magd. 2 min." See [JPH II,101,421].		

CYLINDER NO.	1373	TIME	2:34
AFS NO.	20,349: 1	QUALITY	very good
S.I. NO.	00001127		

DESCRIPTION [0:39] "kuts ya manep" (Fernandiño).
 PERFORMER José Juan Olivas [9]
 LOCATION Tejon area
 DATE 1916-1917

NOTES Surface noise and light distortion.
 [JPH II,101,421]: "José Juan's F. song."
 Same as song 2) on cylinder 1080.
 [BOX]: "No. 9. Magd. 2 min."

CYLINDER NO.	1374	TIME	2:19
AFS NO.	20,349: 2	QUALITY	fair
S.I. NO.	00001128		

DESCRIPTION [0:16] "José Juan's V. song."
 PERFORMER José Juan Olivas
 LOCATION Tejon area
 DATE 1916-1917

NOTES Surface noise; distortion; tracking problem ca. 1:50.
 [BOX]: "No. 10. Magd. 2 min." [JPH II,101,421].

CYLINDER NO.	1390	TIME	10:23
AFS NO.	20,350: 1	QUALITY	fair/good

DESCRIPTION 1) [0:16] "'ijajaja jajaja."
 2) [2:10--Repetition].
 3) [3:39--Repetition].
 4) [4:59] "makushara."
 5) [6:51--Unidentified song].
 6) [8:50] "henewewewe."
 7) [9:37--Repetition or continuation of preceding song].
 PERFORMER María Solares
 LOCATION Santa Ynez
 DATE May 1919

NOTES Light surface noise; severe echoing in 1); tracking problems in 2); beating in 3); muffled, distorted sound in much of the remaining program.
 Long breaks between some of the recorded segments.
 7) possibly same song as 6) with different text.
 Announcement by male in Spanish at 1:56.
 [BOX]: "qu 1,2,3."
 [JPH III,009,1055-56]: 1) may be the "Dog Girl song."

CYLINDER NO.	1391	TIME	10:12
AFS NO.	20,350: 2	QUALITY	good
DESCRIPTION	1) [1:56--Unidentified song]. 2) [3:26--Repetition]. 3) [5:18--Repetition]. 4) [7:14] "'a 'ahama hahama'i hinima." 5) [8:50--Repetition].		
PERFORMER	María Solares		
LOCATION	Santa Ynez		
DATE	May 1919		
NOTES	Surface noise; muffled, distorted sound at times. Brief pauses with talking audible at 3:58, 5:53, and 7:50. Lengthy breaks between recorded segments. [BOX]: "qu 3." [JPH III,009,1056]: 4) "the hesiwas song of Tejon sung by the [illegible]."		

CYLINDER NO.	1392	TIME	10:33
AFS NO.	20,350: 3	QUALITY	poor/good
DESCRIPTION	1) [0:32] "hemekejeje." 2) [3:20--Unidentified song fragment]. 3) [3:53--Unidentified song fragment]. 4) [5:14--Unidentified song]. 5) [7:06] "hemekejaje." 6) [8:23--Unidentified song].		
PERFORMER	María Solares		
LOCATION	Santa Ynez		
DATE	May 1919		
NOTES	Surface noise, beating, severe echo, and distortion. Cuts 1) through 4) obscured; cuts 5) and 6) better quality, though muffled. Lengthy breaks between recorded segments. [BOX]: "qu 3b, 4." 1) or 5) on [JPH III,009,1056].		

CYLINDER NO.	1393	TIME	9:12
AFS NO.	20,350: 4	QUALITY	good/fair

DESCRIPTION

- 1) [0:47] "napaj epkowotsh."
- 2) [1:18--Repetition].
- 3) [2:12--Repetition].
- 4) [3:47] "'a'asakinaku."
- 5) [5:35--Repetition].
- 6) [7:26] "homoli."

PERFORMER
LOCATION
DATE

María Solares
Santa Ynez
May 1919

NOTES

Surface noise. Muffled program; performer sings at low volume.
[BOX]: "1.(b),2b.,3b."
[JPH III,009,1047-48]: 6) "words inf. does not understand because it is 'aqsak language."

CYLINDER NO.	1394	TIME	8:15
AFS NO.	20,350: 5	QUALITY	good

DESCRIPTION

- 1) [0:44] "homoli" [same as preceding cylinder].
- 2) [3:20] "hejepejepejenishup."
- 3) [5:24--Repetition].
- 4) [7:09--Repetition].

PERFORMER
LOCATION
DATE

María Solares
Santa Ynez
May 1919

NOTES

Surface noise; beating in 4). Muffled program; performer sings at low volume.
[BOX]: "4b."
[JPH III,009,1048]: 2) "Inf. explains most carefully that sjepejepen means that the earth jiggles upward and downward as it does at some boggy places. But bear doctor made it jiggle thus at hard place."

CYLINDER NO.	1395	TIME	3:49
AFS NO.	20,350: 6	QUALITY	good
DESCRIPTION	1) [0:37] "'a'ahama hahama'i-i hinima." 2) [2:32--Repetition].		
PERFORMER	María Solares		
LOCATION	Santa Ynez		
DATE	May 1919		
NOTES	Surface noise; beating in 1). Loud screeching noise at 1:22. Muffled program; performer sings at low volume. [BOX]: "5b." [JPH III,009,1049].		

CYLINDER NO.	1402	TIME	1:35
AFS NO.	20,351: 6	QUALITY	fair
DESCRIPTION	"kiwawumina wuwumina" [seaweed dance song].		
PERFORMER	Fernando Librado		
LOCATION	Ventura		
DATE	1912		
NOTES	Surface noise; light distortion; beating. [BOX]: "1912"; other writing on box obscured by mildew, though one word might be "Librado." [JPH III,69,218]: Exact transcription of text. See also cylinders 1066 and 1071.		

CYLINDER NO.	1405	TIME	3:44
AFS NO.	20,351: 9	QUALITY	good
DESCRIPTION	1) [0:21] "ne'i mushtshum heshikposh." 2) [1:34] "hanaskuwalo" (Castequeño). 3) [2:36] "laywawile sutulutul pililíne."		
PERFORMER	José Juan Olivos		
LOCATION	Tejon area		
DATE	1916-1917		
NOTES	Surface noise and distortion. Spoken words before and after the songs. [BOX]: "No. 1 (part lacking)., No. 2., No. 3., (By whom?)." [LID]: "No. 10." [WRITING UNDER LID]: "C4, No. 6." [JPH III,88,304-5]: 2) "Sung in Cv. dialect." See also cylinder 1094.		

COSTANOAN (CHOCHENYO) MUSIC

THE JOHN PEABODY HARRINGTON COLLECTION

COLLECTOR: John Peabody Harrington
(1884–1961)

PERFORMERS: José Guzmán and María de los Angeles Colos; Rosendo Vargas (Picuris) and, possibly, Harrington

LOCATION: Near Pleasanton, California

DATE: March 14–15, 1930

SPONSOR: Bureau of American Ethnology

PROVENANCE: Smithsonian Institution,
1981

CYLINDER NUMBERS: 1307–1333

AFS NUMBERS: 20,341–20, 344

SMITHSONIAN INSTITUTION NUMBERS:
00001004–1029

Twenty-seven six-inch cylinders containing songs in the Chochenyo dialect of the Costanoan language family recorded by John Peabody Harrington near Pleasanton, California, on March 14–15, 1930. The cylinders were transferred from the Smithsonian Institution to the Library of Congress in 1981. One of the cylinders (1330) also contains a copy of a Picuris Pueblo song and is therefore listed in that catalog as well.

The performers on these cylinders are José Guzmán and María de los Angeles Colos, Guzmán's wife and Harrington's principal Chochenyo consultant. The latter, whose name Harrington usually abbreviated as "Ang." (Angela), is heard only on cylinders 1327 and 1332. Performer entries are therefore included in the catalog for those cylinders only.

The collection can be divided into two distinct parts, each recorded on a different factory lot of cylinders, each series starting with collector number 1. The first batch, cylinders 1307 to 1317, has numbers 1 to 11 written on the

box lids; song "titles" (usually opening words) and comments are found on notes enclosed in the cylinder boxes. Guzmán, usually identified as "José" or "Guz.," accompanied himself on many of these cylinders by rhythmically striking the recording horn as a substitute for using a split-stick rattle (the "matraca" to which Harrington refers in his notes). One of this group, cylinder 1312, was not assigned a Smithsonian inventory number.

The remaining cylinders are labeled "C1" followed by a series number. On this batch, the song titles and other information are written on the cylinder boxes themselves and on a list found with the first group. These recordings, of exceptionally high quality for the most part, do not include the percussive accompaniment.

In many cases Guzmán was singing songs whose texts Harrington had previously obtained from Guzmán's wife, hence the cross-references to "Ang. p.—." According to information in *The Papers of John Peabody Harrington in the Smithsonian Institution 1907–1957*, vol. 2, *Northern and Central California* (pp. 81–120, especially pp. 87–88), María worked with Harrington in 1921, providing him with both Chochenyo and Mutsun song texts (two different Costanoan languages). Guzmán, a Tularéño and thus "a Yokuts who knew some Chochenyo" (p. 84, note 6), then added comments regarding the songs and recorded them for Harrington in 1930. The usual Federal Cylinder Project policy is to identify a collection based on the tribal affiliation of the performer. Here an exception has been made since we are dealing with material initially obtained from a Costanoan woman and learned by a Yokuts man who stayed within the Costanoan community.

In addition to the notes accompanying the cylinders, this catalog cites the microfilm edition of Harrington's papers in the National Anthropological Archives, Smithsonian Insti-

tution. Microfilm references are of the form [JPH] plus the series (II), reel, and frame numbers. Reel 36 contains the numbered "Ang." notebook pages mentioned in the preceding paragraph. Many of the songs are found on several cylinders, often with variably spelled titles; the microfilm citation will be given only at the first occurrence of each song. Some texts include diacritics that are not reproducible on the Federal Cylinder Project computer and printer; an approximate transliteration has been chosen, but readers should consult the original Harrington notes.

The collection consists primarily of *hiwey* (doctoring) and *lole* (women's dance) songs. The only other identified genres are the *sukhin* dance and *trura* (men's dance). Harrington's notes label many of the songs as "San Juan," referring to San Juan Bautista, a mission to the south in Mutsun territory; these songs are apparently in the Mutsun language.

Alfred Kroeber recorded some Costanoan songs in Monterey in 1902 (series #2, items 24–517 through 544, in the Lowie Museum of Anthropology collection of ethnographic recordings) and published eight song texts in an arti-

cle on Costanoan and Chumashan language. Harrington used these materials in 1934–35, "re-hearing" them with another of his consultants, Isabelle Meadows (microfilm II, 71, 318–420 and two tapes made from disc recordings of Meadows, also at the National Anthropological Archives).

In his *Handbook of the Indians of California*, Kroeber had made the following pointed observation concerning Costanoan music and Euroamerican perceptions: "Costanoan songs are unusually pleasing to civilized people; but this may be because more than a century of association with Spaniards has conformed their intervals and perhaps their rhythm to the wont of our ears" (p. 471). See also Richard Levy's description of the Costanoan dance genres and accompanying instruments in the *Handbook of North American Indians*, vol. 8, p. 490.

Helen Roberts transcribed several songs by Ascencion Solarsano and Thomas Torrez, two of Harrington's other Costanoan informants (see notebook TY-77 in the collection of her papers in the Archive of Folk Culture).

COSTANOAN (CHOCHENYO) MUSIC
THE JOHN PEABODY HARRINGTON COLLECTION

CYLINDER NO.	1307	TIME	8:12
AFS NO.	20,341: 7	QUALITY	fair/good
COLLECTOR NO.	1	S.I. NO.	00001004

DESCRIPTION 1) [0:28] nēkawāte miri.
 2) [1:38] hawenisiyo.
 3) [2:39] nēkawāte.
 4) [4:11] hawenisiyo.
 5) [5:35] kanēka.
 6) [7:09] 'akwēnaka.

NOTES Surface noise; beating; occasional tracking problems, overmodulation, and distortion; machine noise between 1) and 2). Talking precedes 4) and 5). Cylinder cracked in half; patched together. [ENCLOSED NOTES]: "Cyl. 1. Fri. Guz."
 1) "First attempt, too low. Middle of 2nd bunch. Ang. p. 49."
 2) "A woman's song."
 3) "This version excellent."
 4) [repeat of 2)] "Better this time."
 6) "song, Angela p. 2. Knows well & mg."
 [JPH II,37,819]: 1) "nēkawāte miri' is a hiwey dance song. Danced by men." 2) "The haweniseyo numase is a lole dance song. Danced by puras mujeres."
 [JPH II,37,820]: 5) "kanēka kanēka nerēcma is a hiwey dance song."
 See also [JPH II,36, frames 12 and 26] and songs on cylinders 1310, 1314, and 1318.

CYLINDER NO.	1308	TIME	9:48
AFS NO.	20,341: 8	QUALITY	good
COLLECTOR NO.	2	S.I. NO.	00001005

DESCRIPTION

- 1) [0:33] hahuyuywac.
- 2) [2:20--Repetition].
- 3) [3:52] hitmayo hasan.
- 4) [5:27--Repetition].
- 5) [7:04] hitrapi nunic tare.
- 6) [8:49--Repetition].

NOTES

Surface noise and occasional speed fluctuation in 1) and 2). Talking precedes 2).
 [ENCLOSED NOTES]: "Cylinder 2. Fri. J. cylinder."
 1) "Use for J. fiesta. Good. Ang. p. 52."
 3) "Ang. p. 57. Good."
 5) "Ang. p. 67. Best. A hiwey song."
 6) "Says one word in this last version is repeated 3 times when it shd. be repeated twice."
 3) [JPH II,36,38]: "A San Juaneño song. (Guz.) This is song sung when about to get up to dance."
 5) [JPH II,36,14 and 43].
 Compare with songs on cyls. 1312, 1313, and 1326.

CYLINDER NO.	1309	TIME	9:56
AFS NO.	20,341: 9	QUALITY	fair/good
COLLECTOR NO.	3	S.I. NO.	00001006

DESCRIPTION

- 1) [0:48] 'ehanekane.
- 2) [1:56--Repetition].
- 3) [3:45--Repetition].
- 4) [5:32--Repetition fragment].
- 5) [6:44--Repetition].
- 6) [8:12--Repetition].
- 7) [9:31--Repetition fragment].

NOTES

Surface noise; overmodulation and distortion; occasional echo and tracking problems. Voice faint and occasionally obscured. Talking between most cuts. 4) and 7) may be false starts or incomplete renditions. Rhythmic accompaniment on 5) and 6).
 [ENCLOSED NOTES]: "3. Juaneño cyl. Fri. No. 6."
 1) "Ang. 65."
 6) "Perfect. With beating."
 Compare with "hanikane" on cyls. 1314 and 1322.
 [JPH II,36,42]: "A Juan song. Guz. cyl. 3."

CYLINDER NO.	1310	TIME	10:00
AFS NO.	20,341: 10	QUALITY	fair/good
COLLECTOR NO.	4	S.I. NO.	00001007

DESCRIPTION

- 1) [0:53] nēkawāte mari.
- 2) [2:30--Repetition].
- 3) [4:04--Repetition].
- 4) [5:05--Repetition].
- 5) [6:26] haweniseyo.
- 6) [7:58--Repetition].
- 7) [9:08] kanēka.

NOTES

Surface noise; occasional tracking problems and light distortion; voice faint. Quality improves after 4). Talking preceding 1), 3), and 6). Rhythmic accompaniment on all cuts.

[ENCLOSED NOTES]: "Cyl. 4 (Sat.)"

- 1) "Hitting horn. Too low. Hiwey."
- 2) "Better. Hitting horn."
- 3) "Failure."
- 4) "Hitting held horn. 1st for which we tried this. Good."
- 5) "Hitting held horn. O.K. Hiwey."
- 6) "Prob. better. Hitting held horn."
- 7) "Hitting held horn. Long and good."

CYLINDER NO.	1311	TIME	3:00
AFS NO.	20,342: 1	QUALITY	good
COLLECTOR NO.	5	S.I. NO.	00001008

DESCRIPTION

- 1) [0:40] 'ekwenaka piretka.
- 2) [2:02--Repetition].

NOTES

Surface noise. Rhythmic accompaniment. Talking at 0:35.

[ENCLOSED NOTES]: "Cyl. 5. Sat."

- 1) "Joe says e, not a [on first vowel]. One line has merely piré. The last word of this song is ekwena. Hitting held horn."
- 2) "I told him to say 1st word clearer this time. Hitting held horn."

[JPH II,36,3 and 37,821]: "A hiwey dance song."

CYLINDER NO.	1312	TIME	9:53
AFS NO.	20,342: 2	QUALITY	good
COLLECTOR NO.	6	S.I. NO.	none

DESCRIPTION	1) [0:28] hahuyuywac.
	2) [1:54--Repetition].
	3) [3:26--Repetition].
	4) [4:41] hitmayo hasan.
	5) [5:50--Repetition].
	6) [7:06--Repetition].
	7) [8:16] hitrape nune.
	8) [9:14--Repetition].

NOTES Surface noise and light distortion. Engineer's announcement at beginning is incomplete. Rhythmic accompaniment, more pronounced on 1) through 6). Talking at 0:20, 3:15, 4:39, 8:10, and 9:05. [ENCLOSED NOTES]: "Cyl. 6. Sat. J. songs."

1) "A hiwey dance song. Hitting held horn."
3) "Without my holding the horn."
4), 7), and 8) "Spoiled."

CYLINDER NO.	1313	TIME	10:05
AFS NO.	20,342: 3	QUALITY	good
COLLECTOR NO.	7	S.I. NO.	00001009

DESCRIPTION

- 1) [0:34] hitrape nunic taré.
- 2) [1:33--Repetition].
- 3) [2:57--Repetition].
- 4) [4:15--Repetition].
- 5) [5:26--Repetition].
- 6) [6:40--Repetition].
- 7) [8:00--Repetition].
- 8) [9:24--Repetition].

NOTES

Surface noise; occasional overmodulation and distortion; beating on first half of cylinder. Talking before 1), 3), 4), and after 2). Rhythmic accompaniment throughout.

[ENCLOSED NOTES]: "Cyl. 7. Sat. J. songs."

- 1) "Spoiled."
- 2) "(hiwey song). Good."
- 5) "All of the above blasted."
- 6) "Best of all. Mouth back from horn."
- 7) "Best of all. Perfect, mouth a foot back from horn."
- 8) "Also good. Matraca [rattle] at beginning not good."

There is also a second set of notes pertaining to this cylinder but crossed-out, found on the back of the notes for the following cylinder. In this set, 2) is described as "fairly good but 1st part lacks matraca." 7) "All 1st part excellent. He got off the tune at the very end."

- 8) "Prob. best attempt -- still cannot get the tune. (Best of all is the attempt Friday [cyl. 2, nos. 5 & 6])."

CYLINDER NO.	1314	TIME	10:16
AFS NO.	20,342: 4	QUALITY	good
COLLECTOR NO.	8	S.I. NO.	00001010

DESCRIPTION

- 1) [0:45] hanikané.
- 2) [1:43--Repetition].
- 3) [2:54] kanēka.
- 4) [3:59--Repetition].
- 5) [5:15] et conesta.
- 6) [6:25--Repetition].
- 7) [7:29--Repetition].
- 8) [8:47] holyo.
- 9) [9:39--Repetition].

NOTES

Surface noise; overmodulation and distortion; beating on 1) through 5); tracking problem at end of 2). Talking preceding 1), 3), 9). Rhythmic accompaniment throughout.

[ENCLOSED NOTES]: "Cyl. 8. Sat. Juaneño."

- 1) "Blasted."
- 2) "Perfect. Ang. 67. A hiwey song."
- 3) "Good. When I asked for Ang. 66, gives this. At 2 places in this song the drumming stops. = cyl. 1-5."
- 4) "Same. Ends with faint words . . . At one point this also has its drumming cease for several beats. Perfect."
- 5) "An attempt at Ang. 63. not very good. omits the word etconesta."
- 6) "Better."
- 7) "Good."
- 8) " = Ang. 61."
- 9) "Blasted a little."

[JPH II,36,40-41 and 102]: 8) "hiwei de los borrachos . . . Guz. forgets tonada."

Compare with songs on cyls. 1315, 1319, 1325, and 1332 ("et conesta" on this cylinder and "anikinisju" on cyl. 1325 are apparently the same song).

CYLINDER NO.	1315	TIME	10:15
AFS NO.	20,342: 5	QUALITY	good
COLLECTOR NO.	9	S.I. NO.	00001011

DESCRIPTION

- 1) [0:22] holyo.
- 2) [1:26--Repetition].
- 3) [2:27--Repetition].
- 4) [3:36] hitmayo.
- 5) [4:47--Repetition].
- 6) [5:46--Repetition].
- 7) [7:04--Repetition].
- 8) [7:57--Repetition].
- 9) [8:43--Repetition].
- 10) [9:39--Repetition].

NOTES

Surface noise and occasional distortion.
Talking at 0:15, 2:23, 3:55, 7:00, and 9:35.
Rhythmic accompaniment on all cuts.
[ENCLOSED NOTES]: 1) "Hiwey song. Everything we
have sung so far except one lole song is hiwey."
4), 5), 7) and 8) "Spoiled."
6) "hitmayo nawekicpu . . . = Ang. 60."
9) and 10) "Excellent."

CYLINDER NO.	1316	TIME	8:57
AFS NO.	20,342: 6	QUALITY	fair
COLLECTOR NO.	10	S.I. NO.	00001012

DESCRIPTION

- 1) Suk-hin Dance song.
- 2) [1:25--Repetition].
- 3) [2:29] Suk-hin Dance song.
- 4) [3:25--Repetition].
- 5) [4:59] hinā hawaykicawa song [see notes below].
- 6) [5:53--Repetition].
- 7) [7:11] hotronmesiwaka.
- 8) [7:53--Repetition].
- 9) [8:36--Repetition].
- 10) [Repetition].

NOTES

Surface noise; beating; tracking problems; echoing. False start of 6) at 5:46. Abrupt beginning on 2), 3), and 4); abrupt ending on 9). Rhythmic accompaniment on all cuts.

[ENCLOSED NOTES]: 1) "They dance this dance by the fire: Also other times says suk-hin. Words are 'hina hawaykisawa' . . . and at end adds 'hí' . . . Gave this when I tried to get Ang. 59. This is mas corrido o pronto but the tonada of hiwey es despacio."

2) "Same. This version begins with wawaykisawa, not with hina."

3) "yo yo kwinana (but prose winana, means yo ando volando) hayeyi (no mg., hayi, ven! is different). The words are akwena. hayike 'oymunak, = ven tenme lastima."

4) "good."

5) "Has 'he' or 'lí' at end - all songs have."

7) "A hiwey song = Ang. 56. Spoiled."

8) "Spoiled. 1st tr. better."

9) "Better, cannot get tonada yet. Keeps goes over into 'ekwenaka piretka song."

10) "So at last went over into the 'ekwenaka peretka nohone nusuhu song & rendered this good."

7) [JPH II,36,37]: See also song on cyl. 1326.

CYLINDER NO.	1317	TIME	9:52
AFS NO.	20,343: 1	QUALITY	good
COLLECTOR NO.	11	S.I. NO.	00001013

DESCRIPTION

- 1) [0:37] hotro runu sume.
- 2) [1:53--Repetition].
- 3) [3:15--Repetition].
- 4) [4:28--Repetition].
- 5) [5:56] Lole song.
- 6) [7:24] hoyo yaha.
- 7) [8:50--Repetition].

NOTES

Surface noise. Talking at 2:23, 5:36, and 8:32.
 Rhythmic accompaniment on all cuts.
 [ENCLOSED NOTES]: 5) "Ang. 41. Cd. not remember.
 Instead sang a lole song. = Ang. 39. Santiago was a
 singer. Angela never danced but learned the songs
 from him."
 6) "Next Ang's 34. . . ."
 7) "And last a repetition of same. Both Guz. & Sus.
 recognize it as a trura song. Sus. calls it
 'tura.'" ["Sus." is Susana Nicolás, one of
 Harrington's Rumsen-speaking consultants.]
 1) [JPH II,36,12]. See also 5) on cyl. 1318.

CYLINDER NO.	1318	TIME	7:00
AFS NO.	20,343: 2	QUALITY	good
COLLECTOR NO.	C1-1	S.I. NO.	00001014

DESCRIPTION

- 1) [0:46] 'itm[ai] song.
- 2) [1:44--Repetition].
- 3) [2:36--Repetition].
- 4) [3:51] nēkawate.
- 5) [5:19] hotro hotro 'me runu suneith.

NOTES

False starts at 0:13 and 0:32. Talking at 1:38,
 2:17, 3:03, 3:48, and 6:11.
 1) [JPH II,36,37 and 39]: "A San Juan song. . . .
 Hiwei song. Guz. cyl. 9-6. (Guz. knows tune of 1st
 line only. Mar. 1930)." Compare with the song on
 cyl. 1324.

CYLINDER NO.	1319	TIME	6:20
AFS NO.	20,343: 3	QUALITY	good
COLLECTOR NO.	C1-2	S.I. NO.	00001015

DESCRIPTION 1) [0:21] hane tthotthon penath.
 2) [2:06] holjoth holjoth.
 3) [4:01--Repetition].

NOTES Pauses during each cut, with talking at 0:54 and
 2:49. Talking preceding 2) and 3).
 1) [JPH II,36,36].

CYLINDER NO.	1320	TIME	7:10
AFS NO.	20,343: 4	QUALITY	good
COLLECTOR NO.	C1-3	S.I. NO.	00001016

DESCRIPTION 1) [0:42] 'etthrathuje song.
 2) [3:06--Repetition].
 3) [5:36] lo'ole.

NOTES Pause in 1) and 3), talking or soft singing at 6:24.
 [BOX]: 1) "a lole song."
 [JPH II,36,19].

CYLINDER NO.	1321	TIME	1:55
AFS NO.	20,343: 5	QUALITY	good/fair
COLLECTOR NO.	C1-4	S.I. NO.	00001017

DESCRIPTION motthrō'tko.

NOTES Occasional speed warp; overmodulation and
 distortion. Pause at 1:07. Abrupt ending.
 [LID]: "C1-5" crossed-out; mismatched with box.
 [JPH II,36,29]; see also 4) on the next cylinder.

CYLINDER NO.	1322	TIME	7:08
AFS NO.	20,343: 6	QUALITY	good
COLLECTOR NO.	C1-5	S.I. NO.	00001018

DESCRIPTION 1) [0:26] hotropetnêhe.
 2) [2:16] hanikani.
 3) [4:44--Repetition].
 4) [6:05] ('e)motrotku.

PERFORMERS Guzmán on 1) through 3); possibly María de los Angeles Colos on 4)

NOTES Break in 2) at 3:13. Speed warp, abrupt ending in 4). Possibly a woman's voice on 4).
 [BOX]: 2) "phono stopped before end of this rendition."
 [LID]: "C1-4" crossed-out; mismatched with box.

CYLINDER NO.	1323	TIME	7:10
AFS NO.	20,343: 7	QUALITY	good
COLLECTOR NO.	C1-6	S.I. NO.	00001019

DESCRIPTION 1) [0:43--Unidentified song].
 2) [2:25] truru song.
 3) [4:09--Repetition].
 4) [5:04--Repetition].
 5) [6:24--Repetition].

NOTES Occasional speed fluctuation. Speed warp during 1) and at the ends of 3) and 5). Talking at 0:15, 0:39, 2:23, 2:48, 3:28, and 6:00.
 2) is similar to 1) with an added section.
 [BOX]: "this is the truru song. Next to last is perfect by José and last is good by José and cut short."

CYLINDER NO.	1324	TIME	6:49
AFS NO.	20,343: 8	QUALITY	good
COLLECTOR NO.	C1-7	S.I. NO.	00001020

DESCRIPTION 1) [0:30] woko'oj.
 2) [1:56] 'ita thumith.
 3) [3:33] túnukatitth mirei.
 4) [5:57] 'itmai rawikith pu.

NOTES Light surface noise. Talking before and after 3).
 1) and 3) [JPH II,36,30]. 2) [JPH II,36,29].

CYLINDER NO.	1325	TIME	3:05
AFS NO.	20,344: 1	QUALITY	good
COLLECTOR NO.	C1-8	S.I. NO.	00001021

DESCRIPTION 1) [0:16] 'ani kinisju.
2) [1:56--Repetition].

NOTES Pause in 1) at 0:55.
[JPH II,36,102]: "A San Juan song. (Guz. cyl.
8-5 et seq.) . . . Dances with splitstick (Span.
matraca) in hand."

CYLINDER NO.	1326	TIME	7:07
AFS NO.	20,344: 2	QUALITY	good
COLLECTOR NO.	C1-9	S.I. NO.	00001022

DESCRIPTION 1) [0:22] 'itmahajo 'itmahajo hāsān.
2) [1:48] hanikas.
3) [3:48] 'otron meketh iwaka.
4) [5:35--title not readable "han . . . atth"]].

NOTES Pause in 2) at 2:46. 4) ends abruptly; speed warp.
2) [JPH II,36,39]: "A S. Juaneño song. (Guz.
cannot get tune, Mar. 1930)."

CYLINDER NO.	1327	TIME	6:12
AFS NO.	20,344: 3	QUALITY	fair
COLLECTOR NO.	C1-10	S.I. NO.	00001023

DESCRIPTION 1) [ca. 0:45] kehepe.
2) [1:49--Repetition].
3) [2:59] "spoiled fragment."
4) [3:29] "spoiled fragment."
5) [ca. 4:15] katana.
PERFORMERS 1) and 5)--María de los Angeles Colos;
2) through 4)--José Guzmán

NOTES Surface noise, occasionally severe; occasional
beating and speed fluctuation.
[BOX]: 1) "(Ang.)." 2) "(Jose)." 5) "(Ang.)
good."
[JPH II,36,17 and 15]. Compare 1) with 3) on cyl.
1333.

CYLINDER NO.	1328	TIME	7:06
AFS NO.	20,344: 4	QUALITY	good
COLLECTOR NO.	C1-11	S.I. NO.	00001024

DESCRIPTION 1) [0:29] kekemane.
 2) [1:51--Repetition].
 3) [2:59] kanēka nerēcma.
 4) [4:06--Repetition].
 5) [5:13] joho joho joho thujaje thujaje.

NOTES Surface noise; beating; occasional overmodulation and distortion. Talking at 0:17.
 [BOX]: 1-2) "(Jose) 2 rend." 3-4) "(Jose) 2 rends."
 5) "(Jose) 2 rends without pause between."
 1) [JPH II,36,14]. 5) [JPH II,36,3].

CYLINDER NO.	1329	TIME	7:04
AFS NO.	20,344: 5	QUALITY	good
COLLECTION NO.	C1-12	S.I. NO.	00001025

DESCRIPTION 1) [0:33--Unidentified song].
 2) [2:53--trukujushkani].
 3) [4:50--Repetition].
 4) [6:01--Unidentified song].

NOTES Occasional speed fluctuation. Pause in 2) at 3:46. Talking at 4:35, 5:43, and 6:17. 4) ends abruptly with speed warp.
 [INDEX LIST]: "Writing faded - can't read."
 2) [JPH II,36,25]: "Juan. . . . hiwei song."

CYLINDER NO.	1330	TIME	6:30
AFS NO.	20,344: 6	QUALITY	very good
COLLECTION NO.	C1-13	S.I. NO.	00001026

DESCRIPTION 1) [0:31] "Love song of the elf."
 2) [2:50] hekwinaka piretka.
 3) [4:23] lile majeno.
 4) [5:33--Repetition].

PERFORMER 1) Rosendo Vargas; 2)-4) José Guzmán
 LOCATION Picuris Pueblo, New Mexico; near Pleasonton,
 California

DATE 1918; 1930

NOTES Surface noise and beating.
 [BOX]: 1) "Spoiled. Pic. song." (The cylinder,
 containing a copy of the Picuris song Harrington
 recorded in 1918, is also listed in the Pueblo
 catalog.)
 3)-4) [JPH II,36,004]: "trura song."

CYLINDER NO.	1331	TIME	6:37
AFS NO.	20,344: 7	QUALITY	good
COLLECTOR NO.	C1-14	S.I. NO.	00001027

DESCRIPTION 1) [0:19] "Swanee River."
 2) [1:00] hotro.
 3) [2:16--title not readable].
 4) [3:03--Repetition of 3)].
 5) [3:57] 'itmai haprepa.
 6) [5:19--title not readable].

PERFORMER 1) probably J.P. Harrington; all others José Guzmán

NOTES Surface noise; speed warp in 4). False start of 3).
 Talking before 2) and 4). Pause in 6) at 5:57.
 [BOX]: 2) "hiwei song."
 5) [JPH II,36,35].

CYLINDER NO.	1332	TIME	6:52
AFS NO.	20,344: 8	QUALITY	fair
COLLECTOR NO.	C1-15	S.I. NO.	00001028

DESCRIPTION 1) [0:39] jōwilha.
 2) [3:17] hujujuju.
 3) [5:16] hojhō 'ojo hō (ho).

PERFORMER María de los Angeles Colos

NOTES Surface noise; beating; occasional skipping and tracking problems. Talking at 5:11.
 [BOX]: 1), 2), 3) "trura song."
 1) and 2) [JPH II,36,20 and 21].

CYLINDER NO.	1333	TIME	
AFS NO.	Unassigned	QUALITY	
COLLECTOR NO.	C1-16	S.I. NO.	00001029

DESCRIPTION 1) hane tonha trohene trohene.
 2) 'anek tareth thabena.
 3) kehepe kehepe.

NOTES Cylinder broken, not dubbed on tape.
 [BOX]: 1) "2 rends. José." 2) "2 rends."
 3) "one rend." "Jose said not . . . the vuelta . . .
 This song a fragment."
 1) [JPH II,36,16].

DIEGUEÑO MUSIC

THE CONSTANCE GODDARD DUBOIS COLLECTION

COLLECTOR: Constance Goddard DuBois
(ca. 1855–ca. 1934)

PERFORMERS: Hatakek (of Manzanita),
Hulapok Hitlmiup (Laguna Jim of Man-
zanita), Pion (of Weapipe), José Trinidad
(from San José on Warner's Ranch)

LOCATION: Manzanita region near Campo,
California

DATE: Summer 1905 (one cylinder possibly
earlier)

SPONSOR: American Museum of Natural
History

PROVENANCE: Gift of Helen Heffron Rob-
erts, 1956

AFS DISC NUMBERS: 11,037–11,044

AMNH NUMBERS: 336, 1072–1075, 1081,
1083, 1086–1087, 1089–1090, 1093–1094,
1097, 1099, 1103–1104

Disc copies of seventeen cylinders contain-
ing Diegueño Indian music, sixteen of which
were recorded by Constance Goddard DuBois
in southern California in 1905. Information is
lacking about the recording date of the last
cylinder. The cylinders, collected with finan-
cial support from the American Museum of
Natural History (AMNH), became part of the
museum's collections and were subsequently
sent to Helen Heffron Roberts for duplication
on to discs in 1925. In June 1956 Roberts do-
nated the disc copies to the Library of Con-
gress. The original cylinders, meanwhile, had
been returned to the museum in 1936 and
were later moved to the Archives of Tradition-
al Music (ATM), Indiana University.

Direct documentation for this collection is
found on the cylinder box lids and labels, now
at Indiana, and in DuBois's monograph "The
Religion of the Luiseño Indians of Southern

California" (*University of California Publications
in American Archaeology and Ethnology* 8, no. 3
[1908]: see especially pp. 121–25). Citations
from these sources are found in the **NOTES**
following [LID], [LABEL], and [DUBOIS], re-
spectively. In her article, DuBois commented
that "the songs on the following . . . records,
together with some of the Luiseño myths, were
collected with the assistance and co-operation
of the American Museum of Natural History,
through the courtesy of which they are here
published. The numbers refer to the Muse-
um's catalogue" (p. 121).

Note, however, that during 1906, the year
after these recordings were made, DuBois
again worked with Diegueño and Luiseño peo-
ple, collecting materials for the New York mu-
seum as well as recordings for the Archaeologi-
cal and Ethnological Survey of California
under the direction of Alfred Kroeber. The
latter recordings were deposited in the An-
thropology Department at the University of
California (now part of the Lowie Museum
collections). Because of this work, her primary
analysis of the recorded material was pub-
lished in the University of California series and
made reference to coworkers' collections of
southern Californian Indian material to which
she had access. The Lowie Museum also has
copies of ten DuBois cylinders from her
AMNH collection (see series #23, accession
numbers 24–1658 through 24–1667 on pp. 22–
23 in volume 6 of the museum's unpublished
guide to its ethnographic recordings).

In her correspondence with AMNH staff
(December 28, 1905, and January 3, 1906), Du-
Bois expressed her consternation over the way
the museum's accession numbers had been
assigned to her recordings. Someone had in-
termingled her Diegueño and Luiseño cylin-
ders and ignored the original number se-
quence she had placed on each box. The
order she preferred and the mistakes she

noted are as follows:

<i>Original No. and Description</i>	<i>Present AMNH No.</i>
4 Tu-munp	1081
5 Tu-munp	1075
6 Chay-o-tai	1083
7 Wu-ku-ruk	1075
8 Wu-ku-ruk, Eagle song	1099
9 Wu-ku-ruk, Coyote song	1086
10 Chay-o-tai, Wu-ku-ruk	1087
12 O-rup	1104
13 O-rup	1089
14 O-rup	1090
15 Ah-keel (museum marked it "2")	1073
16 Wu-ku-ruk (museum marked it "3")	1074
18 Wild cat dance	1103
19 Toloache dance	1093
20 Toloache dance	1094
21 Toloache dance (museum marked it "1")	1072

Her original numbers are the Roman numerals on the cylinder box labels; the museum's mismarkings and additional Roman numerals are on the box lids.

This catalog follows the order in which the cylinders are heard on the preservation tape made from Roberts's discs. It thus follows neither DuBois's nor the AMNH sequence exactly. Further, the logs made by the recording engineer do not always match the sequence of recordings heard on the tape; it became apparent that the A and B sides of discs 11,043 and 11,044 had been recorded in reverse order when songs by a Luiseño woman were not at their assigned locations on the preservation tape. Cylinders 1093 and 1094 may also have been switched in their boxes prior to the time when they were duplicated on disc, since the program listed for 1093 seems to be on 1094 and vice versa.

AMNH cylinders 336 and 1081 were not described in DuBois's monograph. Information

on their contents came from AMNH and ATM indices. Given the earlier accession number, cylinder 336 may not have been part of DuBois's 1905 collection; she had worked for the museum in previous summers and the cylinder may date from one of those occasions. Since more specific recording dates and locations are not available for this collection, those headings have been deleted from the catalog entries.

Genres represented in the collection include:

Akil or Akeel [girls' puberty ceremony]
songs
Eagle feather skirt dance
Orup
Toloache [datura] songs
Tutomunp
Wild Cat Dance
Wukaruk [Image ceremony]

Information on these genres can be found in DuBois's monograph and in T.T. Waterman's article, "The Religious Practices of the Diegueño Indians" (*University of California Publications in American Archaeology and Ethnology* 8, no. 6 [1910]: 271-358), as well as in several short articles by DuBois, Leslie Spier, and Edward Davis cited in the selected bibliography for the California catalog. (In 1908 Davis witnessed a Wukaruk ceremony in Weeapipé, twenty-five miles northeast of Campo.) See also the articles on the Tipai-Ipai and on cults in volume 8 of the *Handbook of North American Indians*.

DuBois used various spellings in her notes and in the published articles; the latter forms are given precedence in the **DESCRIPTION** entry, while the **NOTES** follow the orthography of other sources and indices. "Hitlmiup," in one of the performer's names, is probably the clan name others transcribe as "Hilmiarp" or "Hilshmeup."

Originally a novelist, DuBois was greatly influenced by Helen Hunt Jackson's indictments of the Indian policy of the day. Taking up the role of political advocate for the impoverished Indians, she went from Waterbury, Connecticut, to southern California, where she and Charles Lummis helped publicize the plight of the starving Mission Indians. In the course of this work, DuBois became, in effect, an amateur anthropologist. During the first decade of this century, she conducted field-

work, published, and presented papers at academic conferences and on the popular lecture circuit. In her presentations, she stressed the genuineness of religious feeling in Diegueño and Luiseño narratives and the importance of songs within this context: "The song emphasizes the narrative, adding to it and elucidating it. It is not intended at all as a musical accompaniment, but is like the shading in a picture, without which there would be no distinctness in the work" (lecture entitled "Mission Indian Myth and Song," page 4). Her articles consistently give song texts in their narrative context. Not much is known of her, however, after 1909.

Photographs and notes concerning various groups of Mission Indians assembled by DuBois are on file at the Museum of Man, San Diego. Her field notebooks are part of the library collection of the Museum of the American Indian—Heye Foundation, held at the Huntington Free Library in the Bronx, New York. Additional correspondence is located in the American Museum of Natural History files.

In September 1907, T.T. Waterman also made Diegueño cylinder recordings; now in the Lowie Museum collections, they are catalogued on pp. 9–21 of volume 6 of the Lowie's unpublished guide.

DIEGUEÑO MUSIC
THE CONSTANCE GODDARD DUBOIS COLLECTION

AFS NO.	11,037: A1	TIME	2:04
AMNH NO.	1072	QUALITY	good

DESCRIPTION Toloache song.
 PERFORMER Hulapok Hitlmiup
 NOTES Faint sound at the beginning. Electrical hum on preservation tape.
 [DUBOIS]: "Also a war dance song. This song is also used at Mesa Grande. Hulapok, the singer, first heard this song at a village called Hawiya, south of Julian" (p. 125).
 [LID]: "(I) Diegueño Toloache fiesta."
 [LABEL]: "Song of Toloache fiesta - The dancing begins. This is the same as the first part of the War Dance Song. It is to show the initiated how they are to make the dances. After they drink the toloache they are led about or carried along by the old dancers till the [sic] fall senseless in this intoxication. Sung by Laguna Jim of Manzanita."

AFS NO.	11,037: A2	TIME	2:31
AMNH NO.	1073	QUALITY	good

DESCRIPTION Song of Akil, the girl's ceremony.
 PERFORMER Hulapok Hitlmiup
 NOTES Muffled sound. Electrical hum (as above).
 [DUBOIS]: "The men have bows and arrows in their hands and dance as they sing this song. Both men and women dance in a circle, at different times, around the place where the girl is in a hole in the ground covered with brush " (p. 124).
 [LID]: "(II) Diegueño Ah-keel."
 [LABEL]: "XV Song of the Ah-keel Fiesta of young girls arrival at age of womanhood. The men dance with bows and arrows in their hands, and the women dance also - all around the place where the girl is put in the ground in a large hole heated below with coals and covered with brush. She fasted, being fed only with a sort of gruel - tended by the old women. After this was concluded she often continued the fast for a very long time of her own accord. Sung by Laguna Jim of Manzanita."
 [WATERMAN]: Pp. 285-93 give a description of this ritual, here called "Atanuk."

AFS NO.	11,037: B1	TIME	2:14
AMNH NO.	1075	QUALITY	good

DESCRIPTION Song of the Image ceremony, Wukaruk.
 PERFORMER Hatakek
 NOTES Garbled sound initially; program ends with tracking problem. Electrical hum.
 [DUBOIS]: "When Tuchaipa died through the work of the frog, they wanted to make the Image dance and sent to Maiheowit to get him to teach them how. Then they burned the sacred house and burned him too" (p. 123).
 [LID]: "(III) Diegueño Wü-kü-rük."
 [LABEL]: "Sung by Ha-ta-kek. Diegueno language. VII Ku-rukk Song of Image-dance - Tuchai-pa is killed by drinking water poisoned by frog. In Campo, Manzanita, Weapipe they say Tu-chai-pa-ko-mat or Chai-pa-ko-mat = Tu-chai-pa and Yo-ko-mat-is - (two in one.) Mai-yu(ha)-wit, the greatest singer among the First People was sent for to sing at his death. They burned the dead and burned his house. This is meaning of song. Men dance with the Images while they sing this song."
 DuBois published the story of the death of Tu-chai-pai in "The Mythology of the Diegueños," Journal of American Folk-Lore 14 (1901):183-84.

AFS NO.	11,037: B2	TIME	2:26
AMNH NO.	1074	QUALITY	good/fair

DESCRIPTION 1) Song of the Image Ceremony.
 2) [1:17] Song of the Image ceremony.
 PERFORMER Hulapok Hitlmiup
 NOTES Sometimes faint; ends with tracking problem. Electrical hum.
 [DUBOIS]: "First song: The man who makes the images goes into the house and cries. The second song mentions the birds. The bird cries" (p. 124).
 [LID]: "(IV) Diegueño Wü-kü-rük Started with Mohaves."
 [LABEL]: "XVI Wü-kü-rük or Chay-o-tai dance of Images and song for the dead. Started with the Mohaves. a. The one who makes the fiesta goes into the house and wails for the dead. b. Certain birds are named. The bird cries. Sung by Laguna Jim of Manzanita."

AFS NO.	11,038: A1-A2	TIME	2:30
AMNH NO.	1083	QUALITY	good/fair

DESCRIPTION 1) Song of Wukaruk, the Image ceremony.
2) [1:33] Song of Wukaruk, the Image ceremony.

PERFORMER Hatakek

NOTES Somewhat garbled sound at the beginning; ends with tracking problem. Electrical hum.
[DUBOIS]: "The first song on this record means: Two brothers were going along when one was bitten by a rattlesnake, and died of the bite. The other was afraid of his spirit. It was following him and terrifying him. The second song on the record means: He came to the track of Coyote. There was the Coyote's track. This is a women's song of the Image Ceremony" (p. 123).
[LABEL]: "VI. Chay-o-tai' or Wu-ku-rük Ka-rukk Dance of Monas (Images of the Dead). . . .
A story runs through every song in the dance for the dead. . . . They sing all night as they dance with the Images. Sung by Ha-ta-kek, Campo."

AFS NO.	11,038: A3	TIME	2:08
AMNH NO.	1086	QUALITY	good

DESCRIPTION Song of the Image ceremony.

PERFORMER Hatakek

NOTES Electrical hum.
[DUBOIS]: "This tells of Coyote. He slept all night and was warming himself in the early morning. The series of these songs is almost endless, as they are sung all night and for several nights during the Image ceremony. Each song is different. It is impossible to collect the entire series or to trace very clearly the connection between the songs. The singer, a very old man from Manzanita, was sent for far and wide to conduct the Image ceremony on the occasions when it was celebrated. The memory displayed in retention of these series of songs is remarkable" (pp. 123-24).
[LABEL]: "IX Ku-rukk - Image dance. Song of Hut-pa, the Coyote - He was sunning himself, asleep in the morning sunshine."

AFS NO.	11,038: B1	TIME	2:28
AMNH NO.	1087	QUALITY	fair

DESCRIPTION Song of the Image ceremony.
 PERFORMER Hatakek
 NOTES Abrupt start. Sound somewhat muffled and faint.
 Electrical hum.
 [DUBOIS]: ". . . telling of the great horned deer, probably the elk" (p. 124).
 [LABEL]: "X Ku-rukk Ceremony Song, Song of Images - Cha-yo-tai = Song of Images. Was going along - saw deer with big horns - and was afraid."

AFS NO.	11,038: B2	TIME	2:22
AMNH NO.	1099	QUALITY	good

DESCRIPTION Song of the Image ceremony.
 PERFORMER Hatakek
 NOTES Sprung start and tracking problem at the end.
 Electrical hum.
 [DUBOIS]: "It tells of Ishpa, the eagle, and describes his feeling when he knows that death is near. Compare the Luiseno song of the eagle, above, number 391."
 [LID]: "VIII Ku-rukk Monas dance."
 [LABEL]: "VIII Ku-rukk - Image-dance. Ish-pa the Eagle. Song tells different kinds of eagles and how they are killed to make plumes for the shoulders of the Images of the dead. In Mesa Grande eagle is Ich-pa. In Manzanita region Ish-pa."

AFS NO.	11,040: B2-B3	TIME	1:12, 1:06
AMNH NO.	1081	QUALITY	poor/fair

DESCRIPTION 1) Song of 1st people at Iacumba.

2) [ca. 1:15] Song of Tu Munp.

PERFORMER [probably Hatakek]

NOTES Indistinct program with occasionally clear moments.
Electrical hum. Beating at the end of 1).

Not listed in the 1908 monograph and erroneously labeled Luiseño in some catalog lists. See, however, "Ceremonies and Traditions of the Diegueño Indians," Journal of American Folk-Lore 21 (1908):228-31, describing "Tutomunp, a Mohave dance-song, and Kachawharr, a Jacumba dance-song, accompanied by a basket rubbed with a stick."

[LABEL]: "IV 1st song. Two brothers named Y-cha-wharr. They were of the First People, had no parents, but came forth from the Earth. Came up through the Hot Springs at Jacumba [a town just south of the U.S.-Mexican border]. They sang this song so that the people who came after would know how to do the same. 2nd song - The brothers began to build a house, and told Coyote to get wood. He went far away on this errand. (Part of a long story.) Song of Tu Munp."

AFS NO.	11,040: B4	TIME	1:41
AMNH NO.	1097	QUALITY	fair

DESCRIPTION	Tutomunp.
PERFORMER	Hatakek
NOTES	<p>Sound occasionally quite good, elsewhere indistinct. Tapping sound that is audible may be caused by a scratch on the cylinder noted on the ATM index.</p> <p>Ends with tracking problem. Electrical hum.</p> <p>[DUBOIS]: "It refers to Wikami, Mohave Avikwame, the sacred mountain where all the people were created and where all religious song and dance originated. The place is alluded to at the beginning of every ceremony. The song means: There were two brothers. The father died and his spirit went north into the pine trees and forests. The sons went after him. When they got there they heard the spirit crying. This is the noise in the pine trees" (p. 123).</p> <p>[LID]: "V Tu-munp."</p> <p>[LABEL]: "Dance song. Came first from the desert Mohaves. Name of place Wee-ka-mee. The song tells of two brothers whose father died and his spirit went to the north and dwelt in the pine trees and redwood. The sons followed him having seen the spirit which led then North. When they got there they heard the spirit crying (the noise of the pine trees) and they were afraid and came back home. Name of Dance and story Tu-munp."</p> <p>See also the description of the Tutomunp and of the songs Hatakek performed in DuBois' articles, "Ceremonies and Traditions of the Diegueño Indians" and "Diegueño Myths and Their Connections with the Mohave."</p>

AFS NO.	11,041: A2-A3	TIME	2:01
AMNH NO.	1104	QUALITY	fair

DESCRIPTION 1) Orup dance song.
2) [1:10--Repetition].

PERFORMER Pion

NOTES Faint program initially.
[DUBOIS]: "Dance song called Orup from the desert Indians. It tells about two brothers building their house" (p. 124).
[LID]: "XII Pion O-Rupp I Dance."
[LABEL]: "XII . . . This is a dance native with the Indians of this region (They call themselves Western Indians). 1st Song Means - two men started to make a house - they sang about the work 'We know how to build a house now' - (Houses of brush and earth)."

AFS NO.	11,041: A4, B1	TIME	1:22, 0:49
AMNH NO.	1090	QUALITY	poor, fair

DESCRIPTION 1) Song of Orup.
2) [ca. 1:24] Song of Orup.

PERFORMER Pion

NOTES Faint. 1) begins with tracking problem.
[DUBOIS]: "Songs of Orup. The first song on the record tells about the clouds from the north, Katutl; the south, Kawak; the east, Awik; the west, Nyak. The second song is a night song and tells about the dark night" (p. 124).
[LID]: "XIV Pion O-Rup II Dance."
[LABEL]: "XIV Song of the Dance O-rup.
a. song on record means the clouds of the North, South, East and West. b. A Song of the dark night."

AFS NO.	11,041: B2-B4	TIME	2:25
AMNH NO.	1089	QUALITY	fair

DESCRIPTION 1) Orup dance song.
2) [1:07] Orup dance song.
3) [1:49] Orup dance song.

PERFORMER Pion

NOTES Initially distorted and sometimes faint. 2) begins abruptly. Sound fragments before 3).
[DUBOIS]: "First song on the record: Two brothers are building a house. Coyote sings in the early morning. The third song on the record tells about the willow trees" (p. 124).
[LABEL]: "XIII a. means brothers building house (Same as last). b. The Coyote is howling early in the morning and a certain bird is singing. c. Song about the willow trees."

AFS NO.	11,041: B5-B6	TIME	2:08
AMNH NO.	1103	QUALITY	poor

DESCRIPTION 1) Song of the wild-cat dance.
2) [1:18--unnamed song?]

PERFORMER Hulapok

NOTES Very faint. Electrical hum. Beating at the end of 1) and scratchy sound during 2).
[ATM log]: 2) is distorted because of "large drum" (not explained).
[DUBOIS]: "This dance comes from the Mohaves. It is accompanied by a gourd rattle, hulma. For the Image ceremony they use a deer-foot rattle" (p. 124).
[LABEL]: "XVIII Wild Cat Dance came originally from Maricopas. Danced with the rattle. Sung by Laguna Jim of Manzanita. Not very good - horn not large enough for this."
DuBois mentions the wild-cat dance on p. 133 of her article, "Diegueno Myths and their Connections with the Mohave."

AFS NO.	11,042: A3, B3	TIME	1:03, 1:31
AMNH NO.	1094	QUALITY	fair

DESCRIPTION

- 1) Toloache song.
- 2) [ca. 1:07--monotone chant].
- 3) [ca. 1:40--Toloache song].

PERFORMER

Hulapok

NOTES

Very faint on first cut. Electrical hum.
 Cylinders 1093 and 1094 apparently were switched around, since the program listed for 1093 seems to be on 1094 and vice versa. Note Roman numerals on the cylinder box lids and labels.
 According to the engineer's log, 1094b is on 11,042: A3 and 1094a is on B3. Without the actual cylinder, this is difficult to verify.
 [DUBOIS] for cylinder 1093: "The old dancers are seated in a circle on the ground, while the chief pounds the toloache root in the sacred stone bowl to the accompaniment of this song" (p. 124).
 [LID]: "XX."
 [LABEL]: "XIX Song of the dance of the Toloache fiesta. Feast of the boys at puberty. Those who are to drink are shut up in a house made of brush and earth. The old dancers sit in a circle on the ground and this song is sung as the pounding of the root is done. First part of record pounding song. 2nd part - There is a great bonfire built and after the root is pounded in a place apart the old dancers come in on hands and knees singing the last song on record, and they come to the place for the dance."

AFS NO.	11,043: A1	TIME	1:26
AMNH NO.	1093	QUALITY	fair

DESCRIPTION Song of the toloache ceremony.
PERFORMER Hulapok
NOTES Faint initially; surface noise; electrical hum.
See the preceding entry regarding the apparently
switched cylinders.
[DUBOIS] for cylinder 1094: "This song is the
same as the beginning of the war dance. It also
repeats part of the last record, which is sung when
the dancers come in on hands and knees. The singer
drank the toloache in his youth. The last ceremony
at Manzanita was about fifty years ago. Five old
men remain in this region who are toloache initiates"
(pp. 124-25).
[LID]: "XIX - Repeated Toloache."
[LABEL]: "XX . . . The dancers come in on
hands and knees singing this song. (Probably in
reference to totem animal?) This song the same
as the last one in last record. Sung by Laguna Jim
of Manzanita." See also pp. 79-80 in the DuBois
monograph.
According to the recording engineer's log, 1093 was
duplicated on AFS 11,043: B1. See the introduction.

AFS NO.	11,044: B	TIME	2:107
AMNH NO.	336	QUALITY	poor

DESCRIPTION Song of the Eagle feather skirt dance.
PERFORMER José Trinidad
LOCATION San José on Warner's Ranch
DATE Unknown

NOTES Surface noise; very faint program at first.
According to the recording engineer's log, this
cylinder was duplicated on AFS 11,044: A. The
programs on the A and B sides suggest otherwise.
An eagle feather skirt dance is part of the Tapakwirp
(whirling dance) described on pp. 308-10 of T.T.
Waterman's article, "The Religious Practices of the
Diegueño Indians"; see also the photograph by
Edward Davis on p. 605 of the California volume of
HNAI.



John Peabody Harrington. *Courtesy of Smithsonian Institution (Photo among the Harrington Collection portraits)*

GABRIELINO MUSIC

THE JOHN PEABODY HARRINGTON COLLECTION

COLLECTOR: John Peabody Harrington
(1884–1961)

PERFORMERS: José de los Santos Juncos
(Kewen); Jesus Jauro (ca. 1843–1934)

LOCATIONS: San Gabriel and the Soboba
area, California

DATES: 1918; January 1933

SPONSOR: Bureau of American Ethnology

PROVENANCE: Smithsonian Institution,
1981

CYLINDER NUMBERS: 1334–1364

AFS NUMBERS: 20,345–20,348

SMITHSONIAN INSTITUTION NUMBERS:
00001065–00001095

Eight four-inch and twenty-three six-inch cylinders containing Gabrielino Indian music recorded in southern California by John Peabody Harrington in 1918 and 1933. The cylinders were transferred from the Smithsonian Institution to the Library of Congress in 1981.

Documentation for most of these cylinders has been found among Harrington's micro-filmed papers at the National Anthropological Archives, Smithsonian Institution. Information on the Gabrielino material as a whole is provided on pp. 67–75 in volume 3 of the published guide, *The Papers of John Peabody Harrington in the Smithsonian Institution, 1907–1957*, edited by Elaine Mills and Ann J. Brickfield. Microfilm reel 105 of the Southern California/Basin series contains the cylinder documentation; references to these materials are found in the **NOTES** following Harrington's initials and the series (III), reel, and frame numbers.

In his notebook entries for each song, Harrington typically wrote down the Indian text, indicated variations during repetitions, com-

pared key words with their equivalents in other southern Californian languages, and noted differences between sung and spoken ("prose") versions of words. His comments are often a mixture of English, Spanish, and Indian languages. Most of the entries are headed by "Suf. words, phond." (probably "words sufficiently heard" and "phonographed").

This collection was described in several inventories, including volume 1 of the Federal Cylinder Project catalog series (p. 71), as "Cahuilla, Gabrielino, Luiseño, and Serrano music." Harrington's notes indicate that the songs indeed are in these languages and are attributable to several tribal sources. But the long-term Cylinder Project policy is to identify collections by the tribal affiliation of the performers. In this case both singers were Gabrielino, so the collection is labeled simply as "Gabrielino."

Harrington worked with Gabrielino people in the places listed above, but we have no specific indications of where these cylinder recordings were made. Consequently there are no **LOCATION** entries in the catalog.

The recording engineer identifies the cylinders according to their position in storage boxes as well as by a Smithsonian inventory number; since the storage locations are not inherently part of the collection and are no longer applicable, identifications such as "cylinder 2, box 11" are not cited in this catalog.

The cylinders recorded in 1918 are identified also as "Kewen music" because "Kew." followed by a number is found on this series of cylinder boxes. "Kew." was Harrington's abbreviation for "Kewen," the local name for his consultant José de los Santos Juncos (also listed as "Juan de los Santos Juncos" in some documents). According to one of Harrington's summary reports (*Smithsonian Miscellaneous Collections* 70, no. 2, p. 120), the singer was "nearly a centenarian." Harrington did

not provide song genre identifications for these cylinders; the **DESCRIPTION** entry therefore includes bracketed song text segments by which the listener can recognize the song and match it with the microfilmed notes.

The cylinders recorded in 1933 are characterized by long pauses between cuts (sometimes more than a minute) and by periods of time when the singer and other people talk with each other before the singer turns directly to the recording horn and performs. Though Jauro is the only performer, several other persons' names are also written on the cylinder boxes (Teofilo Pa, Manuelito Leon, and Andres). In addition, one section of the microfilmed Gabrielino notes is headed "Songs obtained with Victor Meza and Jes. together, Wed., Jan. 11, 1933" (frame 539). Meza's name is on the list of Gabrielino consultants in the Mills-Brickfield guide, while Edward Gifford identified Jesus Jauro and "Teofilo Ba" as two of the "party chiefs" in the Luiseño community of Saboba ("Clans and Moieties in Southern California," *University of California Publications in American Archaeology and Ethnology* 14, no. 2 [1918]:213).

The **DESCRIPTION** entry for each Jesus Jauro cylinder uses the "title" for each song as Harrington gave it; in many cases the title contains abbreviations that are explained in the **NOTES** following their first appearance. Below the quotations from the microfilmed fieldnotes are indented explanatory comments on the song "titles" and on the microfilm entries, also keyed to the song sequence. Explanations have been drawn from a variety of sources, such as volume 3 of the Smithsonian guide to the Harrington papers (mentioned above) and Harrington's annotations for *Chinichinich* (Alfred Robinson's translation of the account by Father Geronimo Boscana concerning the Indians of San Juan Capistrano, reprinted in 1978 by the Malki Museum Press).

In his notes Harrington uses diacritics and special characters not available on the Cylinder Project computer and printer. For *Chinichinich*, however, he provided a guide for

transliterating those characters with typewriter key combinations (see p. 100). Since his annotations were originally published in 1933 and are therefore contemporaneous with the bulk of recordings in this collection, his system is employed in this catalog. (The Smithsonian Institution cylinder inventory uses a different orthography in listing the opening words of each of Jauro's songs.)

Among the identified song genres in the collection are:

- Alabado
- Corrida songs
- Peon game songs
- Pi'mokvol songs
- Szahoovit dance songs
- Tatahuila dance songs
- Undoing the máaszavot songs

Szahoovit songs are the most numerous. They belong to the "Chinichinich" rites (Harrington and other anthropologists use various transcriptions for the name). This religion, based on the teachings of a prophet-god, was found among the Gabrielino, Luiseño, and Diegueño people. Harrington briefly described the story of the god in "Field-work among the Mission Indians of California" (*Smithsonian Institution Explorations and Field-Work in 1932*, p. 88). See also p. 669 in "Cults and their Transformations" by Lowell John Bean and Sylvia Brakke Vane (*Handbook of North American Indians*, vol. 8), and the songs belonging to these rites in the Luiseño and Diegueño collections of Constance Goddard DuBois and Helen Roberts.

Harrington's notes indicate that he also recorded fifteen songs from ninety-eight-year-old Manuel Chura in 1918. The location of these and other Jauro and Meza recordings is unknown. Among the "unidentified" Harrington cylinders described in this catalog, however, is a series of recordings, at least one of which seems to match the text of a Gabrielino song (see cylinder 3582 and its neighbors).

GABRIELINO MUSIC
THE JOHN PEABODY HARRINGTON COLLECTION

CYLINDER NO.	1334	TIME	2:39
AFS NO.	20,345: 1	QUALITY	good
S.I. NO.	00001065		

DESCRIPTION [0:42--"avarakwa qavarakwa"].
PERFORMER José de los Santos Juncos [Kew. 1]
DATE 1918

NOTES Surface noise. Complete song preceded by false starts.
[JPH III,105,496-97].

CYLINDER NO.	1335	TIME	3:00
AFS NO.	20,345: 2	QUALITY	very good
S.I. NO.	00001066		

DESCRIPTION [0:43--"we mai wovenaq kehaija"].
PERFORMER José de los Santos Juncos [Kew. 2]
DATE 1918

NOTES False start at 0:17.
[JPH III,105,497].

CYLINDER NO.	1336	TIME	3:13
AFS NO.	20,345: 3	QUALITY	good
S.I. NO.	00001067		

DESCRIPTION ["nanvaikma kotomota hui"].
PERFORMER José de los Santos Juncos [Kew. 3]
DATE 1918

NOTES Surface noise; tendency to echo; slight tracking problems.
[JPH III,105,498-500]: ". . . (Temascal Inds.) had the bandera de plumas"; "When this song was sung accompanied by whisling . . . and dancers dancing forward & backward. Slap yell with high level . . . dropping toward the end. When the inland Ind. robbers when triumphantly escaping with . . . "; "hui is the sign to change the dance direction in the songs sometimes."

CYLINDER NO.	1337	TIME	3:25
AFS NO.	20,345: 4	QUALITY	good
S.I. NO.	00001068		

DESCRIPTION	[0:17--"mi to ro roi já"].
PERFORMER	José de los Santos Juncos [Kew. 4]
DATE	1918

NOTES	Scratchiness and overmodulation of program. Some print-through of recording engineer's voice on 2nd track. Song ends abruptly. [JPH III,105,500]: "There were 2 V. men here at S. Gabriel who went around . . ."
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CYLINDER NO.	1338	TIME	3:18
AFS NO.	20,345: 5	QUALITY	good
S.I. NO.	00001069		

DESCRIPTION	[0:19--Repetition of song on the preceding cylinder].
PERFORMER	José de los Santos Juncos [Kew. 5]
DATE	1918

NOTES	Surface noise; overmodulation. Tracking problem ca. 1:15. Print-through of engineer's voice. Announced as "Kewen 7."
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CYLINDER NO.	1339	TIME	2:57
AFS NO.	20,345: 6	QUALITY	good
S.I. NO.	00001070		

DESCRIPTION	[:19--"kwishra wija ahajam"].
PERFORMER	José de los Santos Juncos [Kew. 6]
DATE	1918

NOTES	Surface noise and overmodulation. [JPH III,105, possibly frame 501].
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CYLINDER NO.	1340	TIME	3:35
AFS NO.	20,345: 7	QUALITY	fair/good
S.I. NO.	00001071		

DESCRIPTION	[0:19--"kakar manisz maniszar"].
PERFORMER	José de los Santos Juncos [Kew. 7]
DATE	1918

NOTES Tracking problems; overmodulation. Some print-through of recording engineer's voice from 2nd track. Rising pitch and tracking problem toward the end. [JPH III,105, possibly frame 501].

CYLINDER NO.	1341	TIME	3:20
AFS NO.	20,345: 8	QUALITY	good
S.I. NO.	00001072		

DESCRIPTION	[0:15--"hoje wana hoje wananan"].
PERFORMER	José de los Santos Juncos [Kew. 8]
DATE	1918

NOTES Surface noise; overmodulation. Song ends abruptly. [JPH III,105,502]: "Inf. learned this V. song from Dimisio Valdez, a half breed V. He . . . taught inf. other songs too, but inf. forgets them."
 V. -- Ventureño (Chumash).

CYLINDER NO.	1342	TIME	8:18
AFS NO.	20,345: 9	QUALITY	good/fair
S.I. NO.	00001073		

DESCRIPTION 1) [1:00--Possibly 1st Undoing Máaszavot Song].
 2) [3:44] 2nd Undoing Máaszavot song.
 3) [5:40--Repetition of the preceding song].

PERFORMER Jesus Jauro (1-2)

DATE January 1933

NOTES Surface noise. Several voices talking in background before each song and after 1). Rattle accompaniment on all three cuts.
 [JPH III,105,449-50]: 1) "Vic. says this is nokwaanish cycle." 2) "Along toward the end of this song on the phonograph cylinder inf. shouted R. matto (mg. ya para parar) = S. puuk ca."
 1) "Vic." -- Victor Meza, a Luiseño consultant.
 "nokwaanish" -- mortuary ceremonies.
 2) "Máaszavot" -- ceremonial wrapping-mat usually woven of tule; in origin story episodes, scalps are wrapped in máaszavot.
 "inf." -- informant.
 "R." -- "Reyano" [Luiseño].
 "mg." -- "meaning."
 "S." -- Serrano.

CYLINDER NO.	1343	TIME	8:04
AFS NO.	20,345: 10	QUALITY	good
S.I. NO.	00001074		

DESCRIPTION 1) [:24] 3rd Undoing Máaszavot song.
2) [3:59] G. Szah. song.
3) [6:06] G. Szah. song. Composed by Victoriano.

PERFORMER Jesus Jauro (3-5)

DATE January 1933

NOTES Surface noise. Several voices talking in background before each song. Rattle accompaniment only on 1).
[JPH III,105,450-52]: 1) "Inf. does not understand all the words of above song. The words are S. At the end he roots: 'yah way ne szun' . . . Above words of rooting are the same in S. & in G. & mean [lui?] corazon esta alegre." 3) "The Sah. songs have no rattle accompaniment."
1) "G." -- Gabrielino.
"corazon esta alegre" -- "heart is lightened."
2-3) "Szah." or "Sah." -- Szahoovit. These songs are for a group dance performed in
"Chinigchinich" rites [see the introduction to this collection].
3) Victoriano, according to the Smithsonian guide to Harrington's papers (vol. 3, p. 72), was a Soboba [Luiseño] Indian. Soboba is the mountain region southeast of San Juan Capistrano.

CYLINDER NO.	1344	TIME	7:17
AFS NO.	20,345: 11	QUALITY	good
S.I. NO.	00001075		

DESCRIPTION 1) [:35] G. Szah. song.
 2) [2:57] G. Szah. song.
 3) [5:22] G. Szah. song.

PERFORMER Jesus Jauro (6-8)

DATE January 1933

NOTES Surface noise. Sprung start on 1), and tendency to overmodulate in 3). Several voices speak in the background; some Spanish words.
 [JPH III,105,453-54]: 1) "3 or 4 G. arrived here & were listening to the Soboba Inds. sing this song. And the G. began to laugh, & they asked if one was not afraid to fall if one was g. to go up where the sun is."
 3) "This word [Szahoovayt] shows that the song is de Changichngich. . . . [nejayne] a plcn., a sierra surely, en el mar. . . Rhd. with Victor . . . jiijszar is a place too. . . . At end he calls: wit 'iyakko, no mas!"
 1) JPH's note concerns the song text that refers to going to the sun.
 3) "Changichngich" -- see the introduction.
 "plcn" -- placename; JPH thought that two of the words in the song text were placenames.
 "Rhd." -- reheard; JPH added comments to his fieldnotes after listening to the recordings with Victor [Meza--see cyl. 1342].
 "wit 'iyakko" -- in his notes for Boscana's account of the "Chinigchinich" rites, JPH reports that a Luiseño informant believed that these syllables meant "welcome" (see note 88, page 153).

CYLINDER NO.	1345	TIME	7:03
AFS NO.	20,346: 1	QUALITY	good
S.I. NO.	00001076		

DESCRIPTION 1) [:40] G. Szah. song.
 2) [3:14] R. Szah. song.
 3) [5:28] G. Szah. song.

PERFORMER Jesus Jauro (9-11)

DATE January 1933

NOTES Surface noise; tendency toward overmodulation. Several voices speaking in the background before and after each song.

[JPH III,105,454-56]: Before 2) "The Szahoovet dances hablan puro G. todo. A very few R. songs enter the Szahoovet." 3) "S. here sing this [the word 'mokáat' = 'song'] and turn m to h, thinking it is word for deer . . . it [the text] means the song is coming out of my heart, and I want others to answer my song."

2), then, is one of the few "R." [Luiseño] songs in the Szahoovit repertory.

3) is a sample of the kind of comparative linguistic comments JPH makes.

CYLINDER NO.	1346	TIME	8:02
AFS NO.	20,346: 2	QUALITY	good
S.I. NO.	00001077		

DESCRIPTION 1) G. Szah. song.
 2) [2:15] G. Szah. song.
 3) [4:58] G. Szah. song.
 4) [6:11--Repetition of the preceding song].

PERFORMER Jesus Jauro (12-14)

DATE January 1933

NOTES Surface noise. Several voices speaking in the background before and after 2) and 4), before 3). 3) ends abruptly. [JPH III,105,456-58]: 1) "Inf. says he never can hear the vuelta good, but will sing it anyway." 2) "The Cah. sing this song, it is never sung at Soboba. . . . This a song of Fernando, Angela's father, and Angela once sang it to Jes. here asking him what the words mean. Tia difunta Angela de Cahuilla taught this song to Jes." 3) "At very end of this record, in about the last line, the stylus jumps the groove." 3-4) "Song of the patada de la is Ca: complete words." [After "wihit 'iyako"] "then claps."

 1) "vuelta" -- in the notes for the third song on cylinder 1348, JPH glosses "vuelta" as "chorus."

 2-3) "Cah." or "Ca." -- Cahuilla.

 3-4) "patada" -- Spanish word for Szahoovit.

 "claps" -- This is JPH's first reference to the claps heard at the ends of some recordings.

CYLINDER NO.	1347	TIME	6:32
AFS NO.	20,346: 3	QUALITY	good
S.I. NO.	00001078		

DESCRIPTION 1) [:47] G. Szah. song.
 2) [2:52] G. Szah. song.
 3) [4:58] G. Szahoovit song.

PERFORMER Jesus Jauro (15-17)

DATE January 1933

NOTES Surface noise. Several voices speaking in the background before 1) and 3).
 [JPH III,105,458-60]: 2) "'Es palabra mayo like ave maria purisima"; "We cantamos nos cantos . . . para cierta cosa q. vamos hacer, same as a priest has his rejas. Songs for the dead tell how a man is [volte andose boca abajo boca aniba vij andose]"
 3) "The Cahs. sing this song, the words are pure G."
 2) Apparently JPH is quoting Jauro. JPH's Spanish-English handwriting is difficult to read; the bracketed Spanish text may not be completely accurate.

CYLINDER NO.	1348	TIME	7:25
AFS NO.	20,346: 4	QUALITY	good
S.I. NO.	00001079		

DESCRIPTION 1) [:51] G. Szah. song.
 2) [3:00] G. Szah. song.
 3) [5:22] G. Szah. song sung by Jervasio.

PERFORMER Jesus Jauro (18-20)

DATE January 1933

NOTES Surface noise; tendency to echo and overmodulate. Spoken words in the background before 1) and after 3).
 [JPH III,105,461-63]: 1) "This last line inf. forgot to put sing [sic] into the phonograph. . . . These are new year songs, 3 nights." 2) "Old Jervasio (he was a Cah. singer) sang 6 or more patada songs, Antonino tells us. 3) "Mg. it is the great-bear who will cry in front of me."
 2-3) These are not songs performed by Jervasio, rather songs learned from him. See also cylinder 1353 below.

CYLINDER NO.	1349	TIME	6:24
AFS NO.	20,346: 5	QUALITY	good
S.I. NO.	00001080		

DESCRIPTION 1) [:27] Jes' own composition Szah. song.
 2) [2:37] G. Szah. song composed by Jose Maria Guarujos.
 3) [4:52] G. Szah. song.

PERFORMER Jesus Jauro (21-23)

DATE January 1933

NOTES Surface noise. Spoken words in background before each song.
 [JPH III,105,463-64]: 1) "Antonino says there were certos cantos para comenzar el Szah. & Jes. agrees. But have no definite order." 3) [Referring to text word "toroovet"] "Vs. that the R. say toroohayvic and that G. toroovet is its G. equiv. Inf. only saw one & it was at Cahuilla and Jervasio managed it."
 2) "José Maria Guarujos" or "Zalvideo" -- another of JPH's Gabrielino consultants.
 3) "tooroovet"/"toroohayic" -- ground painting usually used in connection with puberty rites; see JPH's note on p. 156 of Chinigchinich by Boscana.

CYLINDER NO.	1350	TIME	8:16
AFS NO.	20,346: 6	QUALITY	good
S.I. NO.	00001081		

DESCRIPTION 1) [:17] G. Szah. song. Teofilo sings it.
 2) [1:56--Repetition of the preceding song].
 3) [4:22--Repetition of the preceding song].
 4) [6:40] G. Szah. song.

PERFORMER Jesus Jauro (24-25)

DATE January 1933

NOTES Surface noise. 2) ends with speed warp; when the recording resumes, the singer's voice sounds lower. Spoken words in the background before 2), 3), 4).
 [ENCLOSED NOTE]: "1st & 2nd renditions spoiled. 3rd rendition is good, 120 revs. per minute."
 [JPH III,105,465]: 1-2) "116 revs. per min."
 4) "Song has a slight riding over of groove at about 53 1/2."
 1) Teofilo "was the wara'pikat in the Szahoovet last night = the dancing leader" [frame 541].
 1-3) JPH's inclusion of his recording speed is perhaps a reference to the change that occurs between 2) and 3). (The Library of Congress technician duplicated the cylinder at 108 rpm.
 4) "53 1/2" -- refers to units on the timing gauge of the dictaphone machine.

CYLINDER NO.	1351	TIME	6:40
AFS NO.	20,346: 7	QUALITY	good
S.I. NO.	00001082		

DESCRIPTION 1) [:34] G. Szah. song.
 2) [3:09] G. Szah. song. Levé nes, a Temascal Ind.
 3) [5:34] Pipiim'an Pi'mokvol song.

PERFORMER Jesus Jauro (26-28)

DATE January 1933

NOTES Surface noise. Background words before each song.
 [Harrington wrote down the opening words for each of these songs on the back of a blank check.]
 [JPH III,105,466-67]: 1) "At end he roots ha ha ha, stamping his foot. J. comments that this song is always low-pitched & discomposes inf's voice when Teofilo sings it." 3) "Vuelta (forgets). Jose Maria gave this song to Pablo Casero (Cah., long dead)."
 2) "Temascal" -- inland group of Indians; see p. 114 in Chinigchinich.
 3) "Pipiim'an Pi'mokvol" -- songs of the mourning ceremony.

CYLINDER NO.	1352	TIME	7:48
AFS NO.	20,346: 8	QUALITY	good
S.I. NO.	00001083		

DESCRIPTION 1) [:41] Pipiim'an Pi'mokvol song.
 2) [3:26] 4th Undoing Máaszavot song.
 3) [6:16] Temascal G. Szahoovet song.

PERFORMER Jesus Jauro (29-31a)

DATE January 1933

NOTES Recording engineer mistakenly assigns this cylinder the same numbers as the preceding cylinder, S.I. 00001082. Surface noise. Spoken words in background before each song. Rattle accompaniment on 2).
 [JPH III,105,467-69]: 1) ". . . rooting at end"; "Jose Maria Guarujos, Luis (J.M.G's older bro.) and Pedro (y. bro of J.M.G.) and Perfecto & his wife Dolberta sang it"; "Dolberta was dancing and blowing on the . . . bone whistle, dancing alternately to left & right at each blast, with long blasts, and once the whistle fell out of her mouth. Dolberta was a S. Ind. from here."
 2) "Es ole idioma todo Gravielino [sic]."
 3) "J.31B S. Song para soltar el máaszavot" [not recorded here?].
 2) See also cylinders 1342-43 above.

CYLINDER NO.	1353	TIME	7:51
AFS NO.	20,347: 1	QUALITY	good
S.I. NO.	00001084		

DESCRIPTION 1) [:29] G. Szah. song.
 2) [3:08] G. Szah. song. Jervasio's song.
 3) [5:26] Temascal G. Szahoovet song.

PERFORMER Jesus Jauro (32-34)

DATE January 1933

NOTES Surface noise; tendency toward overmodulation. Spoken words in the background before 1) and 2).
 [JPH III,105,469-71]: 1) "The songs mentions [sic] 2 plcns . . . But Teofilo does not sing the words well."
 3) "When viejos danced they took off their shirts & pants & if anyone laughed, the [quimdios?] wd get him."
 2) See cylinder 1348 regarding Jervasio.

CYLINDER NO.	1354	TIME	7:22
AFS NO.	20,347: 2	QUALITY	fair/good
S.I. NO.	00001085		

DESCRIPTION 1) [:46] G. Szah. song.
2) [3:14] G. Szah. song.
3) [5:08--Repetition of the preceding song].

PERFORMER Jesus Jauro (35-36)

DATE January 1933

NOTES Surface noise. False start by the performer on 1); when he does begin again, the sound is faint. Muffled sound in 2). Spoken words in the background precede each song. [ENCLOSED NOTE]: 2) "Spoiled." 3) "Good." [JPH III,105,471-72]. [S.I. INVENTORY]: 1) "Mentions bear."

CYLINDER NO.	1355	TIME	4:56
AFS NO.	20,347: 3	QUALITY	very good
S.I. NO.	00001086		

DESCRIPTION 1) [:32] G. Szah. song.
2) [2:40] G. Szah. song. Sung at Cah.

PERFORMER Jesus Jauro (37-38)

DATE January 1933

NOTES Surface noise. Spoken words in background before each song. [JPH III,105,472-73]: 2) "This song was composed at Cah., but has G. words."

CYLINDER NO.	1356	TIME	7:40
AFS NO.	20,347: 4	QUALITY	good
S.I. NO.	00001087		

DESCRIPTION 1) [:34] G. Szah song. Danced & sung by Manuel Leon.
2) [2:38] G. Szah. song.
3) [4:48] Jes' composition of restoration of Reid's song.
4) [5:49] G. Szah. song.

PERFORMER Jesus Jauro (39-42)

DATE January 1933

NOTES Surface noise. Spoken words in background precede 1), 3), and 4). Sprung start on the words for 4).
[JPH III,105,474-76]: 2) "All the songs comienzan [?] low (despacio) and as song progresses, the volume increases. Esp. Szahoovet starts low."
3) "The rendition on the phonograph covers only a quarter of an inch."
3) "Reid" -- "J. Hugo Ried's [sic] Account of the Indians of Los Angeles Co., California," edited by Walter J. Hoffman, Bulletin of the Essex Institute 17 (1886):15.

CYLINDER NO.	1357	TIME	7:54
AFS NO.	20,347: 5	QUALITY	good
S.I. NO.	00001088		

DESCRIPTION 1) [:35] Jes. G. Song. Tells of azetear [whipping] Inds. at P. Mission.
2) [3:13] Rendition of 43 with rattle.
3) [6:14] G. Peon song.

PERFORMER Jesus Jauro (43-45)

DATE January 1933

NOTES Surface noise. Spoken words in the background before each song and after 1).
[JPH III,105,477-80]: 2) "Along near the end of the rendition with the rattle, he says into the record R. mätte, mg. ya voy a parar = S. puk = G. tooma . . ."
"My mother said that they whipped some Inds. hasta que les acababan las nalgas. They first got lots of switches of a certain palo correoso, & piled up these switches, & when they wore out one switch they took another."
"Sometimes in the songs the word R. wonokke, mg. ascend into the chorus (a sign that the singers are to raise to a higher key in the chorus)."
3) "At end is this pujaring: 'iyá''a 'iyá''a 'iyá''a 'á (loud & short)"; "It is the vuelta in songs that has the words that are clearest understood."

CYLINDER NO.	1358	TIME	8:14
AFS NO.	20,347: 6	QUALITY	good
S.I. NO.	00001089		

DESCRIPTION 1) [:21] G. Peon Song composed by Cahs.
 2) [3:18] G. Peon song.
 3) [5:59] G. Peon song.

PERFORMER Jesus Jauro (46-48)
 DATE January 1933

NOTES Surface noise. Spoken words in background before each song. Sprung start on the words before 3).
 [JPH III,105,480-83]: 1) "Manuel Largo, capt. of the Cahs., hablaba en G. muy bien." 2) "ha 'ahá' 'ahá' (pujando) (exclamations when they are winning) hoo hoo hoo hoo (like saying whoa to a horse)."

CYLINDER NO.	1359	TIME	7:13
AFS NO.	20,347: 7	QUALITY	good
S.I. NO.	00001090		

DESCRIPTION 1) [:43] G. tatahuila song.
 2) [3:20] G. tatahuila song. Rattle.
 3) [6:04] G. tatahuila song. Sung by Andres.

PERFORMER Jesus Jauro (55-57)
 DATE January 1933

NOTES This and cylinder 1360 skip ahead in the Jauro performer-number sequence.
 Surface noise. Spoken words in background precede each song. Sprung start on words before 1). All the songs are accompanied by rattle.
 [JPH III,105,488-89]: 1) "All words recorded. Jes. 55 consists of 3 complete renditions." 3) "At 45 the vuelta comes and the chanting starts in a somewhat lower voice. . . . Victor says that Juan Sotelo Calac has a kind of tatahuila chant just like this. This goes slow for a time, and then when the tatahuila dancer starts hitting his sticks together, it goes more ratico. . . . G. has heard talk of R. making a wáanawot, string figure, but never heard that the capts. here at Soboba made these."

- 1) "tatahuila" -- Spanish word for "moorajish,"
 a solo dance performed in Changichngich rites.
- 3) Juan Sotelo Calac was a Luiseño consultant.
 Andres -- grandfather of a person whom JPH
 apparently knew or consulted; see the
 description of the following cylinder.

CYLINDER NO.	1360	TIME	3:15
AFS NO.	20,347: 8	QUALITY	good
S.I. NO.	00001091		
DESCRIPTION	[:38] G. tatahuila song which Andres, abuelo de Prudencio, danced.		
PERFORMER	Jesus Jauro (58)		
DATE	January 1933		
NOTES	Spoken words before the song begins. [JPH III,105,490]: "Dancer jumps in this vuelta."		

CYLINDER NO.	1361	TIME	7:56
AFS NO.	20,348: 1	QUALITY	good
S.I. NO.	00001092		
DESCRIPTION	1) [:28] G. Peon song. Sung by Vacanor, native of tooposzja'ra. 2) [4:03] G. Szah. song. Teofilo sings this song. 3) [6:11--Repetition of the preceding song].		
PERFORMER	Jesus Jauro (49-50)		
DATE	January 1933		
NOTES	Surface noise. Spoken words in background before each song. [ENCLOSED NOTE]: 2) "Spoiled." [JPH III,105,484].		

CYLINDER NO.	1362	TIME	8:07
AFS NO.	20,348: 2	QUALITY	good/fair
S.I. NO.	00001093		

DESCRIPTION

- 1) [:48] G. Szahoovet song.
- 2) [2:04] Song they played on flute.
- 3) [4:47] Frag. of R. alabado a fuerza de azotes estaban aprendiendo.
- 4) [6:31] Tatahuila song. Rattle.

PERFORMER Jesus Jauro (51-54)

DATE January 1933

NOTES

Surface noise. Spoken words in background precede each song. 2) is muffled and distorted.

[JPH III,105,485-88]: 2) Text refers to burrowing owl-- "Jes. vs. that this bird is very good to twist his neck, he has strong neck muscles at each side of his neck."

3) "These words are partly San Juaneño"; "there is also an alabado in G. but forgets it."

3) "alabado" -- religious song, usually a hymn sung in honor of the sacrament; sometimes a song of watchmen and fieldworkers at dawn.

CYLINDER NO.	1363	TIME	6:50
AFS NO.	20,348: 3	QUALITY	good/fair
S.I. NO.	00001094		

DESCRIPTION

- 1) [:36] S. Corrida song, composed by Jes.
- 2) [3:53] S. Corrida song.

PERFORMER Jesus Jauro (101-102)

DATE January 1933

NOTES

Surface noise. Spoken words precede each song; sprung start on the words before 2). Rattle accompaniment.

[JPH III,105,491-93]: 1) "Sung by inf. with all his corazon, & yet with dry eyes"; "this song belongs to no cycle, but is just una corrida, such as Pancho Villa, ese Mejican que peleaba por los pobres, made his corridas in Sp. in phonograph records telling of his sufferings"; "cp. my going out and my coming in, of Governor Bradford's thanksgiving writing."

1) "corrida" -- ballad about specific events.

"cp." -- "compare."

CYLINDER NO.	1364	TIME	3:36
AFS NO.	20,348: 4	QUALITY	good
S.I. NO.	00001095		

DESCRIPTION	[:32] S. Corrida song. Improvised.
PERFORMER	Jesus Jauro (103)
DATE	January 1933

NOTES Surface noise. Sprung start on the spoken words preceding the song. Rattle accompaniment.
[JPH III,105,494]: "Tells of his blindness."
The enclosed note--"Joe Charles, Wintu Indian, Nov. 23, 1931, Cassel, Calif. (Hawalsa')"--is not in Harrington's handwriting and does not refer to this song. Possibly there was a second song on the cylinder. The Smithsonian Inventory lists "Hawalsa" as "J-103B."

HUPA MUSIC

THE CHARLES FLETCHER LUMMIS COLLECTION

COLLECTOR: Charles Fletcher Lummis
(1859–1928)

PERFORMERS: William McCarty, Louis
Matilton

LOCATION: Sherman Institute, Riverside,
California

DATE: April 1904

SPONSORS: Southwest Society, Archaeologi-
cal Institute of America

PROVENANCE: Gift of Helen Heffron Rob-
erts, 1956; gift of Columbia University, 1973

AFS NUMBERS: 11,104–11,105 [HHR];
15,857–15,858 [LB]

ROBERTS DISCS: 12, 13

ROBERTS INDEX NUMBERS: 58–62; sec-
ond series 2

BOULTON DISC SIDES: 9–12

SW MUSEUM NUMBERS: 457–G–706
through 457–G–712

Disc copies of seven cylinders containing Hupa Indian music recorded by Charles Lummis in 1904 at the Sherman Institute, Riverside, California. The discs containing this and other Lummis collections were made separately by Helen Heffron Roberts and Laura Boulton, and were given to the Library of Congress by Roberts in 1956 and by Columbia University in 1973. The original cylinders are at the Southwest Museum, Los Angeles.

During April 1904 Lummis made two visits to the Sherman Institute, an Indian boarding school; these were the occasions for making recordings of songs by students from various California and Arizona communities. McCarty and Matilton, both from Hoopa Valley, were fifteen and nineteen respectively at the time.

In school records, McCarty is identified as one-fourth Indian; it is not clear if the Klamath songs he sang for Lummis came from his family background. The students' names in the cylinder indices are sometimes given as "Lewis" Matilton and William "McCarthy." While all the recordings were made on April 5, 25, and 26, a date entry has been given only for those songs for which the date was specified.

Laura Boulton made disc copies of some of Lummis's cylinders in 1931, giving each side of the discs a separate number and identifying the cylinders by title and by their Southwest Museum accession number (457–G–###). The hollow, metallic sound quality of her recordings suggests that Boulton's discs were made acoustically rather than electrically, the cylinders being played back into a room and the disc recorder picking up that sound through the air. Boulton duplicated four of Lummis's Hupa/Klamath recordings. Three additional recordings were sent to Roberts in 1933, also for duplication on disc.

When the two disc collections were subsequently dubbed on preservation tape at the Library of Congress, the Roberts discs were played back too slowly and the voices therefore sound lower than they should.

The catalog entries for the cylinders found on both the Boulton and Roberts discs have multiple AFS numbers and timings followed by [LB] and [HHR] respectively. Cylinders found only in one collection are not so marked. The **INDEX CYL. NO.** category provides the number Roberts assigned to the cylinders she duplicated, as listed in her index. She gave numbers "58" and "second series 2" to the two William McCarty recordings but did not indicate which cylinder was which.

Cylinder accession numbers and comments drawn from a Southwest Museum guide to the wax cylinder collections are in the **NOTES** following [SW]; each entry in the guide also in-

cluded the words “transcribed on metal disk by Helen H. Roberts, 1933” and the Roberts disc number. A duplicate set of the Roberts discs is in the Braun Research Library at the Southwest Museum along with Lummis’s correspondence and diaries.

The song types identified in this collection are:

- Brush Dance song
- Deerskin Dance song
- Klamath songs
- Stick Game songs
- War Dance songs

For comparisons, see volume 1 of the Lowie

Museum’s unpublished guide to its ethnographic recordings, containing lists of Hupa collections made by Pliny Earle Goddard between 1902 and 1908. Among Goddard’s consultants was a man named Angus Matilton, possibly a relative of Lummis’s singer; Goddard’s “The Life and Culture of the Hupa” and “Hupa Texts” (both in *University of California Publications in American Archaeology and Ethnology* 1 [1903–1904]) include descriptions of dance genres plus musical and textual transcriptions of several songs. More recently, Richard Keeling has published articles on Hupa Brush Dance practices; see the selected bibliography for full citations.

HUPA MUSIC
THE CHARLES FLETCHER LUMMIS COLLECTION

AFS NO.	11,104: A1	TIME	1:28
INDEX CYL. NO.	58 or second series 2	QUALITY	fair/poor
HHR DISC NO.	12		

DESCRIPTION Klamath song.
PERFORMER William McCarty of Hupa

NOTES Much surface noise; faint program.
 [ANNOUNCEMENT]: "A Klamath song sung by William McCarty."
 [SW]: 457-G-710; "Klamath song, probably transcribed with 457-G-709 on metal disk by Helen H. Roberts, 1933. #12."

AFS NO.	11,104: A2-A3	TIME	2:06
INDEX CYL. NO.	58 or second series 2	QUALITY	poor
HHR DISC NO.	12		

DESCRIPTION 1) Klamath song.
 2) [ca. 1:00] Klamath song.
PERFORMER William McCarty of Hupa

NOTES Much surface noise; faint program.
 [SW]: 457-G-709; "three Klamath songs" [?].

AFS NO.	11,104: B1 [HHR]	TIME	2:42 [HHR]
	15,857: A [LB]		1:22 [LB]
INDEX CYL. NO.	59	QUALITY	fair/poor
HHR DISC NO.	12		

DESCRIPTION Hupa war song.
PERFORMER Louis Matilton, the chief's son
DATE April 5, 1904 ["1905" on Boulton list]

NOTES Much surface noise.
 [ANNOUNCEMENT]: "Song sung by Lewis . . ."
 [SW]: 457-G-706; "fair . . . also recorded by the same singer on cylinder 457-G-707."

AFS NO.	11,104: B2	TIME	1:54
INDEX CYL. NO.	61	QUALITY	good/fair
HHR DISC NO.	12		

DESCRIPTION Hupa War Dance song.
PERFORMER Louis Matilton, the chief's son

NOTES Surface noise; tendency to overmodulate; tracking problem. [SW]: 457-G-707; "Best."

AFS NO.	11,105: A1 [HHR]	TIME	2:18 [HHR]
	15,858: A [LB]		1:39 [LB]
INDEX CYL. NO.	60	QUALITY	fair/good
HHR DISC NO.	13		

DESCRIPTION Hupa Brush Dance song.
PERFORMER Louis Matilton

NOTES Surface noise; some distortion.
[ANNOUNCEMENT]: "Song sung by Louis Matilton."
[SW]: 457-G-711; "recorded by Louis Matilton, son of the chief. (Begin well on)."

AFS NO.	11,105: A2 [HHR]	TIME	2:55 [HHR]
	15,858: B [LB]		3:14 [LB]
INDEX CYL. NO.	62	QUALITY	good/fair
HHR DISC NO.	13		

DESCRIPTION Hupa Stick Game song, like Chuita.
PERFORMER Louis Matilton
DATE April 25, 1904

NOTES The Boulton recording probably consists of two takes of the cylinder; the sound quality is suddenly better after 1:53 though there is no noticeable break in the program. Surface noise; tracking problems.
[SW]: 457-G-712.

AFS NO.	15,857: B	TIME	1:19
BOULTON DISC	10	QUALITY	good

DESCRIPTION Hupa (Paiute) Deerskin Dance.
PERFORMER Louis Matilton
DATE April 25, 1904 ["23" is date on cylinder box]

NOTES Surface noise; tracking problem.
[SW]: 457-G-708.
"Paiute" may be a misreading of the word "white."

KARUK MUSIC AND SPOKEN WORD

THE JOHN PEABODY HARRINGTON COLLECTION

COLLECTOR: John Peabody Harrington
(1884–1961)

PERFORMERS: Ben Donohue, Fritz Hanson,
Phoebe Maddux, Tom Peters, unidentified
man

LOCATIONS: Somes Bar and Orleans, Cali-
fornia; New York City

DATES: 1926, 1929

SPONSOR: Bureau of American Ethnology

PROVENANCE: Gift of Helen Heffron Rob-
erts, 1936; National Archives, 1948; Smithso-
nian Institution, 1981

CYLINDER NUMBERS: 133, 141, 8823, 1765–
1776, 1388

AFS NUMBERS: 19,880, 19,882–19,883,
20,200, 14,053 and 16,892

ROBERTS COLLECTION NUMBERS: 45,
53, 56

**SMITHSONIAN INSTITUTION INVEN-
TORY NUMBER:** 00001117

Sixteen six-inch cylinders plus two disc cop-
ies of the last cylinder containing Karuk Indi-
an music and spoken word recorded by John
Peabody Harrington in northern California in
1926 and in New York in 1929. Three cylinders
were given to the Library by Helen Roberts in
1936. An unidentified group of twelve were
transferred to the Library from the National
Archives in 1948, subsequently listed as the
“Anonymous 3” collection in volume one of
the Federal Cylinder Project catalogs. The re-
maining cylinder came from the Smithsonian
Institution in 1981; the disc copies are among
the Bureau of American Ethnology and the
Laura Boulton materials also in the Library’s
Archive of Folk Culture collections.

Harrington’s work in 1926 was partially a

collaboration with Helen Roberts. They talked
with many of the same persons: compare Har-
rington’s list of consultants in his monograph
Tobacco among the Karuk Indians of California
(BAE Bulletin 94, 1932) with the list of per-
formers in the Roberts Karuk collection (this
volume). After the recordings were made,
Roberts wrote out musical transcriptions while
in many cases Harrington contributed textual
transcriptions and translations. Harrington
also copied parts of Roberts’s field notebooks
for use in what he called “rehearing” sessions
with Fritz Hanson and Sylvester Donohugh in
May 1926 and with Phoebe Maddux in 1928–
29. His hand copies of Roberts’s notes are now
found among his papers at the National An-
thropological Archives. See pp. 29–49 in Vol-
ume 2 (Northern and Central California) of
*The Papers of John Peabody Harrington in the
Smithsonian Institution 1907–1957*, edited by
Elaine L. Mills. The results of the rehearsals
are found primarily on reel 14, microfilm se-
ries II. Among the notes are text transcriptions
of fifteen songs “by Fritz after Roberts left”
(frames 1010–1021); Harrington commented
that the phonograph records were “at Mr.
Bayley’s house.” The present location of these
recordings is unknown.

Of the twelve cylinders formerly labeled
“Anonymous 3,” five are exact duplicates of
four songs by Phoebe Maddux. A sixth is in
very poor condition but possibly contained an-
other rendition of her songs. A seventh has
three of her songs plus one by a man; the latter
is a duplicate of a song on yet another poor-
quality cylinder. A note referring to Hopi rec-
ords that was found with the cylinder seems to
be totally misplaced. The final four cylinders
were not transferred to tape because they were
broken or in extremely poor condition. The
purpose of the multiple copies is unclear. Be-
cause of the duplications, the entries for these
cylinders are somewhat abbreviated.

Harrington brought Phoebe Maddux to Washington, D.C., in 1928–29. During her stay on the East Coast, she visited Franz Boas in New York and apparently recorded the cylinder or discs containing the Blue Jay myth (we do not know which was the original and which were the copies). Boas may actually have been the recordist, though the text transcriptions are Harrington's.

His photographs of three of the singers in this collection are reproduced on pp. xxxiii–xxxiv of the Mills guide. Copies of additional Harrington photographs are found in the “Karak” chapter in volume 8 of the *Handbook of North American Indians* and in the Archive of Folk Culture [AFC] documentation for the Roberts Karuk collection.

The Harrington-Roberts collaboration did not result in significant publications using the recordings. Roberts eventually published an article using two salmon ceremony songs, while Harrington published the monograph on tobacco use, cited above. The latter makes passing reference to a tobacco song and a

skunk song (pp. 235, 238–39), noting that they “were not transcribed in time for insertion of their musical notation in the present paper” (p. 268). The two songs are heard on the “anonymous 3” cylinders, but the musical notation has not been found.

Various elements of the catalog entries for the Harrington cylinders reflect Roberts's work. The first three cylinders had been incorporated into the Roberts collection and have Roberts collector numbers. Their musical transcriptions are found in AFC file folder [HHR 31] among the Roberts manuscripts (see the Roberts Karuk collection introduction for an explanation of the manuscript files).

In some cases, Harrington and Roberts spelled the singers' names slightly differently. The spellings chosen by each one are featured in the respective collections; hence, Harrington's singers are identified as Fritz Hanson and Ben Donohue while the same men's surnames are “Hansen” and “Donohugh” in the Roberts collection.



Phoebe Maddux. Courtesy of Smithsonian Institution
(Photo No. 121–4 in the Harrington Collection)

KARUK MUSIC AND SPOKEN WORD
THE JOHN PEABODY HARRINGTON COLLECTION

CYLINDER NO.	133	TIME	7:06
AFS NO.	19,880: 7	QUALITY	poor
HHR COLL. NO.	45a-45c		

DESCRIPTION	1) [:15] Weitchpec Jump Dance song--45a. 2) [2:35] Weitchpec Jump Dance song--45b. 3) [4:54] Weitchpec Jump Dance song--45c.
PERFORMER	Tom Peters, Fritz Hansen, and Ben Donohugh
LOCATION	Somes Bar
DATE	March-April 1926

NOTES Surface noise; overmodulation, heavy distortion, and echo on 1) and 2). Quality improves on 3).
[INDEX]: 1), 2), 3) "Three versions of a Jump Dance song sung by Tom Peters."
All three versions in one extended transcription--
[HHR 31:506-09].
Among J.P. Harrington's fieldnotes (microfilm series II, reel 15, frame 120) is a page which seems to describe this particular cylinder (apparently someone besides Harrington or Roberts made the notes): "When Tom Peters of Witchpec sang jump dance into the phonograph, the 1st rendition was too loud & made phonograph bleat. This rendition consisted of a solo by Tom. Then Tom took his head out of the horn & Fritz put his into it and Tom helped him (thus a duo) with Ben rooting at very end of certain lines . . . at the moment when the jump is made by the dancers. . . . Miss Roberts did not want to try a softer rendition, so Mr. Harrington ran the phonograph. For the 2nd rendition we told Ben not to root at all, but even at that the 2 sections by Fritz were way too loud. A third rendition consisted of a solo by Tom, a solo by Fritz (Tom not helping him as he did in 1st & 2nd renditions) and then same repeated . . . Ben not rooting at all. Third rendition was sweet & clear throughout.
The rendition is important for it shows the way 1 singer starts, then other singer comes in while 1st merely helps him, while at moment of the forward jump other men yelp."
[This cylinder is also listed in the Roberts Karuk collection.]

CYLINDER NO.	141	TIME	8:13
AFS NO.	19,882: 2	QUALITY	very good
HHR COLL. NO.	53a-53e		

DESCRIPTION 1) Crescent City Drum song for card game--53a.
 2) [2:01] Klamath Deer Skin Dance song--53b.
 3) [4:39] Song sung by Dart, a Lizard--53c.
 4) [7:00] Game Song--53d.
 5) [7:38] Game song--53e.

PERFORMER Philip Steve--1), 2); Fritz Hanson--3);
 Ben Donohue--4), 5)

LOCATION Orleans

DATE April 8, 1926

NOTES Moderate surface noise near end; tracking problem
 at beginning of 1) and end of 2).
 Notated drum accompaniment on 1. Unidentified
 rhythmic accompaniment on 2).
 [LABEL]: "no. 1 recorded by Miss Roberts, no. 2
 recorded by Miss Roberts." Cuts 3 through 5 were
 recorded by "Mr. Harrington." [This cylinder is also
 listed in the Roberts Karuk collection.]
 3) "Apr. 8, 1926. Rendition by Fritz Hansen of the
 song sung by Dart (a lizard sp.) after various
 reptiles make an attack on the Moon to prevent the
 Moon from killing Dart." 4) and 5) "Rendition by Ben
 Donohue of words chanted in a certain game. There is
 no tune, but the length and pitch of the syllables
 should be recorded."
 [INDEX]: Referring to 3), 4), 5) "The other three
 songs not good."
 Transcriptions for all cuts except 3) on [HHR
 31:594-601].

CYLINDER NO.	8823	TIME	3:57
AFS NO.	19,882: 5	QUALITY	very good
COLLECTOR NO.	56a-56b		

DESCRIPTION 1) [:18] Conversation--54a.
 2) [1:09] Song of the Thu·f'ahan--56b.

PERFORMER Ben Donohue--1); Fritz Hanson--2)

LOCATION Orleans

DATE March-April 1926

NOTES Recording engineer incorrectly announces the end of "tape 9" (AFS 19,882) just before this cylinder. Low pitches barely audible at beginning of 2). Originally listed as Roberts Karuk collection #54 on her 1936 index. Roberts's transcription notebook [HHR 29], however, indicates that Harrington recorded both bands of the cylinder. [LABEL]: "Rendition by Fritz Hansen of a song sung by thuf'ahan, a species of plant a specimen of which was obtained for identification." [INDEX]: 1) "Text. Recorded by J.P. Harrington. As recited by Ben Donohugh." Transcriptions on [HHR 31:631-34], including a transcription of 1) taken from the box label.

CYLINDER NO.	1765	TIME	7:56
AFS NO.	19,883: 1	QUALITY	good

DESCRIPTION 1) [0:26] Tobacco song.
 2) [2:53] Skunk song.
 3) [4:27] Song of the deer.
 4) [6:42] Salmon River flower dance song.

PERFORMER Phoebe Maddux

LOCATION Unknown

DATE Unknown

NOTES Surface noise; exclamations after 1) and 3). [CYLINDER]: "No. 2." [NOTE]: "Four songs by Mrs. Phoebe Maddux. 1) Tobacco song, telling how a hunter throws tobacco as a sacrifice when hunting deer in the mountains. 2) Skunk song. 3) Song of the deer that live in the Bald Hills. . . . 4) Salmon River flower dance song. These songs are representative of the weird music of the Klamath River of primitive Indian times." Text transcriptions on [JPH II,15,116-18].

CYLINDER NO.	1766	TIME	6:46
AFS NO.	19,883: 2	QUALITY	poor
DESCRIPTION	1) [ca. 0:23--Unidentified song]. 2) [ca. 4:03--Unidentified song].		
PERFORMER	Unknown man		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Surface noise; tracking problems; severe distortion; program virtually indecipherable. The singer might be Fritz Hanson, some of whose recordings for Harrington have not been located elsewhere. [CYLINDER]: "No. 3."		

CYLINDER NO.	1767	TIME	8:17
AFS NO.	19,883: 3	QUALITY	very poor
DESCRIPTION	Unknown		
PERFORMER	[possibly Phoebe Maddux]		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Severe surface noise; program almost totally obscured; song fragments audible after 7:30 possibly include the skunk song heard on cyl. 1765. [CYLINDER]: "No. 5."		

CYLINDER NO.	1768	TIME	7:55
AFS NO.	19,883: 4	QUALITY	poor
DESCRIPTION	1) [0:36] Tobacco song. 2) [2:40] Skunk song. 3) [4:09] Deer song. 4) [6:18] Flower Dance song.		
NOTES	Surface noise; voice frequently obscured. Duplicate of cylinder 1765. [CYLINDER]: "No. 6."		

CYLINDER NO.	1769	TIME	8:38
AFS NO.	19,883: 5	QUALITY	poor/good
DESCRIPTION	1) [0:54--Same song as 1) on cyl. 1766]. 2) [4:23] Tobacco song. 3) [6:16] Skunk song. 4) [7:21] Deer song.		
PERFORMER	1) unidentified man; 2)-4) Phoebe Maddux		
NOTES	Overmodulation and severe distortion of voice in 1); quality improves greatly at 2). Surface noise. 4) ends abruptly. 2), 3), and 4) are duplicates of 1), 2), and 3) on cylinder 1765. [CYLINDER]: "No. 7." [NOTE]: "J. W. Fewkes recording of Walpi Hopi, 1899. Never transcribed." This appears to be misplaced.		

CYLINDER NO.	1770	TIME	7:19
AFS NO.	19,883: 6	QUALITY	poor
DESCRIPTION	1) [0:31] Tobacco song. 2) [2:39] Skunk song. 3) [4:00] Deer song. 4) [6:02] Flower Dance song.		
NOTES	Surface and machine noise; severe tracking problems and echo. Blue amberol-like cylinder. Another duplicate of cylinder 1765. [CYLINDER]: "No. 4."		

CYLINDER NO.	1771	TIME	6:58
AFS NO.	19,883: 7	QUALITY	fair
DESCRIPTION	1) [0:33] Tobacco song. 2) [2:34] Skunk song. 3) [3:52] Deer song. 4) [5:54] Flower Dance song.		
NOTES	Surface noise; tracking problems; echo. Blue amberol-like cylinder. Another duplicate of cylinder 1765. [CYLINDER]: "No. 8."		

CYLINDER NO.	1772	TIME	8:03
AFS NO.	20,200: 1	QUALITY	poor

DESCRIPTION	1) [0:29] Tobacco song.
	2) [2:36] Skunk song.
	3) [3:56] Deer song.
	4) [5:56] Flower Dance song.

NOTES	Tracking problems; echo. Talking at 0:22.
	Blue amberol-like cylinder.
	Another duplicate of cylinder 1765.

CYLINDER NO.	1773	TIME
AFS NO.	Unassigned	QUALITY

DESCRIPTION	Unknown.
NOTES	Cylinder not duplicated.

CYLINDER NO.	1774	TIME
AFS NO.	Unassigned	QUALITY

DESCRIPTION	Unknown.
NOTES	Cylinder not duplicated.

CYLINDER NO.	1775	TIME
AFS NO.	Unassigned	QUALITY

DESCRIPTION	Unknown.
NOTES	Cylinder not duplicated.

CYLINDER NO.	1776	TIME
AFS NO.	Unassigned	QUALITY

DESCRIPTION	Unknown.
NOTES	Cylinder not duplicated.

CYLINDER NO.	1388	TIME	3:30
AFS NO.	14,053 and 16,892	QUALITY	very good
S.I. NO.	00001117		

DESCRIPTION	1) Bluejay myth. 2) [2:27] Deer formula. 3) [3:30] Skywater dog formula.
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PERFORMER	Phoebe Maddux
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LOCATION	New York City
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DATE	May 1929
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NOTES	<p>Cylinder broken, not dubbed to preservation tape. Cataloging derived from two discs having the same label as the cylinder, one of which came to the Library with Bureau of American Ethnology material, the other as part of the Laura Boulton collection. Interpolated song at 0:57 is part of the myth. There are no other obvious breaks in the program. Text transcription and translation are in the Harrington microfilm series II, reel 14, frames 126-38, under the headings "Text disked with [Franz] Boas in N.Y." and "Phonetic transcription and translation of Victor Special Record Bve, 5125 2, Karuk Language, dictated by Mrs. Phoebe Maddux, Orleans, Cal." Possibly the recording was originally on disc and the cylinder was a copy. [ENCLOSED NOTES]: "Duplicate of the record by P. Maddux taken to N.Y. by Mr. Spitzer, May 1929." "Songs sung by Mrs. Maddux, May 1929."</p>
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Tintin playing the flute. *Courtesy of Smithsonian Institution (Photo No. 210-3 in the Harrington Collection)*

KARUK MUSIC

THE HELEN HEFFRON ROBERTS COLLECTION

COLLECTOR: Helen Heffron Roberts
(1888–1985)

PERFORMERS: Mrs. Brigrmore, Mrs. Nellie Davis, Ben Donohugh, Fritz Hansen, Pete Henry, Mrs. Elizabeth Hickox, Bernard Jerry, Phoebe Maddux, Tom Peters, Johnny Pepper, George Stenshaw, Philip Steve, Tintin

LOCATIONS: Orleans and Somes Bar,
California

DATES: March–April 1926

SPONSORS: Mrs. Maurice Werthheim, Cos Cob, Connecticut; Mr. William Templeton Johnson, San Diego; Miss Pearl Chase, Mr. Henry Eichheim, Mr. Harold S. Gladwin, Mrs. Frederick S. Gould, Mrs. Bernhard Hoffman, Mrs. Katherine Hooker, Mrs. F.W. Nordhoff, Mrs. Mary Upson, all of Santa Barbara.

PROVENANCE: Gift of Helen H. Roberts,
1936; Smithsonian Institution, ca. 1981

CYLINDER NUMBERS: 90–116, 124–126,
129–144

AFS NUMBERS: 19,874–19,882

COLLECTOR NUMBERS: 1–18, 20–28, 36–
38, 41–55, 1a

Forty-six six-inch dictaphone cylinders containing Karuk songs recorded by Helen Roberts while conducting field research in northern California in the spring of 1926 in collaboration with John Peabody Harrington. Miss Roberts gave the cylinders to the Library of Congress in 1936. Cylinder 129, containing both Karuk and Konomihu materials, is listed in both Roberts collections. Cylinder 8823 (collector number 56) was formerly included in this collection, but the transcriptions indi-

cate that the recordist was J. P. Harrington, so the cylinder has been moved to his Karuk collection. Cylinders 133 and 141, portions of which were recorded by him, are listed in both collections. Cylinder 142 was found among cylinders at the Smithsonian Institution attributed to Harrington and was subsequently transferred to the Library to be included with the Roberts collection.

Roberts copied a portion of the collection on aluminum discs, subsequently depositing one set of disc copies at the Library in July 1936, another in 1955. Some Karuk songs are on these discs, but this catalog is based on the direct transfer of cylinders to preservation tape that took place in 1979.

Apparently working first in Orleans, then Somes Bar, then returning to Orleans (cylinders 1–10, 47–55, and 1A are from Orleans, 11–46 from Somes), Roberts recorded both Karuk and Konomihu singers during this trip and combined these recordings into one consecutively numbered collection. The Konomihu cylinders, found in the middle of the Karuk materials, have been separated from the latter in keeping with the Federal Cylinder Project policy of identifying materials according to the tribal affiliation of the performers. All of Miss Roberts's documentation pertaining to the Karuk and Konomihu recordings, however, is archived in combined Karuk-Konomihu folders and storage boxes (see below).

Roberts deposited most of her extensive unpublished notes in the Library in 1955; five original transcription notebooks were added in 1979. In a letter accompanying the earlier materials, Miss Roberts commented: "One package . . . contains music manuscript, drawn by me, of transcriptions of the large collection of northern California Indian music I made in collaboration with John P. Harrington (Smithsonian) in 1927. I never was

able to work up the material further . . . because I could not worm the texts and their translations out of Mr. Harrington for years . . . What finally came from Mr. Harrington is in the red envelope.”

Harrington had clearly hoped to do more with the materials he and Roberts gathered; in a letter of February 1927 he asked her to defer publication of any material in anthropological journals until he could do more fieldwork and get the “splendid detail which will make it sound as if we knew that last word on the subject.” Apparently he turned his attention elsewhere, however. Consequently, Robert’s only publication based on her work with the Karuk was “The First Salmon Ceremony of the Karuk Indians,” *American Anthropologist* 34, no. 3 (1932):425–40. (She listed the sponsors of her work in a footnote on the first page.)

Her Karuk-Konomihu materials are found in files 12 to 31 in the Archive of Folk Culture Roberts collection. Items from several of these folders are cited in the **NOTES**, using the format [HHR] plus the file number and the relevant page numbers (where assigned). Among them are the following materials:

[HHR 20–25]—Roberts’s field notebooks.

[HHR 20 and 21] contain notes on the recordings, usually verbatim transcriptions of performers’ comments; the others contain general notes only occasionally attached to a specific recording. [HHR 23], for example, has ethnographic notes on the brush dance, deer skin dance, sivitapar, and ihuk; [HHR 25] has salmon dance notes. Several of the notebooks have been given letter designations: [HHR 22], for example, is labeled “A.” These letters were assigned by Harrington during the time he borrowed the notebooks to analyze their linguistic content (see p. 41 in volume 2 of Elaine Mills’s guide to the microfilm edition of Harrington’s papers).

[HHR 14]—fifty pages of unpublished manuscript discussing various genres included in the collection, such as the Deer Skin, Jump, and Ihuk dances, plus information on ceremonies, myths, regalia, musical instruments, and other miscellaneous ethnographic data.

[HHR 15]—typescript of Roberts’s text transcriptions, interlinear translations, and annotations of selected songs in the

collection.

[HHR 17 and 18]—a letter from Harrington (March 30, 1929), and text transcriptions with annotated translations that he prepared for songs on twelve of Roberts’s cylinders.

[HHR 26–29]—original transcription notebooks with some musical analysis markings and annotations. Also notes to her copyist, “C.W.” [Carl Webster]. [HHR 28] includes 38 songs taken by dictation (not recorded on cylinders); songs 36 and 37 by Mrs. Ike were the ones used in Roberts’s salmon ceremony article.

[HHR 31, pt. 1]—completed musical transcriptions of over 400 of the songs in the collections, paginated by Cylinder Project staff. A separate section, [HHR 31, pt. 2], contains transcriptions of songs on cylinders subsequently broken (collector numbers 19, 26, and part of 46) and of the dictated songs. In the **NOTES**, transcription page numbers of the form [HHR 31: ###] refer to [HHR 31, pt. 1]. On her transcriptions, Roberts designated incomplete recordings of individual songs as “cut-off.”

The song titles listed in the **DESCRIPTION** are derived from the notebooks, [HHR 31], and cylinder labels. In some cases, the wording varies among the sources. This catalog uses the most complete title, with significant variations shown in the **NOTES**. On the tapes, the recording engineer reads the titles found on the cylinder box labels.

Roberts usually notated the various kinds of accompaniment heard on the recordings in her transcription notebooks and on the copied-out versions in [HHR 31]. Sometimes the accompaniment is specified in one or the other transcription (or in a field notebook) as drumming or foot taps or clapper, but elsewhere no identification was made. Whatever information is available is supplied in the **NOTES**.

Note that the cylinders assigned collector numbers 1A and 18 were not recorded in their appropriate numerical sequence; to assist the listener, this catalog follows the order in which the cylinders are heard on the preservation tapes.

As is explained in the introduction to the Harrington Karuk collection, Roberts used alternate spellings for the names of several

singers. She sometimes wrote Hansen's first name as "Fritch." The source of this variant is explained by Harrington's letter to Roberts in February 1927; he commented that there is no "ts" sound in the Karuk language, therefore Fritz's name was pronounced "Fritch." Roberts also identified "Philip Steve" originally as "Philip Donohugh"; "Donohugh" was subsequently crossed-out on the transcriptions.

The spellings and punctuations of song genres, places, and tribal names are also variable. This catalog often draws on reference works such as the *Handbook of North American Indians* to determine the most typical, "standard" form. But while sources such as the *Handbook* use "Karak" as the tribal name, both Roberts and Harrington used "Karuk," the spelling that has been adopted by the tribal council. Therefore "Karuk" is the form used in this catalog. Roberts's diacritical markings have also been followed as faithfully as possible, working within the constraints of the word processing equipment used by the Cylinder Project.

Principal song genres represented in the collection are:

- Brush Dance songs (light and heavy style)
- Card Game drum songs
- Clapper songs
- Deerskin Dance songs
- Doctoring songs
- Flute melodies [sung]
- Gambling songs
- Ihuk Dance songs (light and heavy style):
 1. Ikiurish'rihar (row dance, dance in place)
 2. Paru'rupa'sar (circle dance, sidestep

to right)

3. Isiu'rusu'nar (row dance, sidestep to right and left)

Jump Dance songs

Kick Dance songs (light and heavy style)

Love songs

Medicine songs for hunting bear and deer

Pikyavic songs

Sivitapar (War Dance songs)

Songs associated with stories, including those about the Ikkareyu (the beings who inhabited the earth before humans)

For more information on the song genres represented in the collection, see Roberts's unpublished notes, cited above, and "World Renewal: A Cult System of Native Northwest California" by A.L. Kroeber and E.W. Gifford (*Anthropological Records* 13, no. 1 [1949]:1-156). Kroeber's and Gifford's *Karok Myths* (published by the University of California in 1980 but assembled by the two men in 1901-2 and 1939-42, respectively) contains versions of stories in which some of the songs were originally embedded. Both men obtained stories from Mary Ike, the woman whose Salmon Ceremony songs Roberts used in her article.

Derrick Norman Lehmer also recorded Karuk songs in 1926 and 1927; see pp. 59-60 in volume 1 in the Lowie Museum's unpublished guide to its ethnographic recordings.

The introduction to the Harrington Karuk collection contains more information about the Harrington-Roberts collaboration and the informants they shared during the late spring of 1926.

KARUK MUSIC
THE HELEN HEFFRON ROBERTS COLLECTION

CYLINDER NO.	90	TIME	8:37
AFS NO.	19,874: 1	QUALITY	fair
COLLECTOR NO.	1a-1e		

DESCRIPTION	1) [:40] Ordinary Deer Skin Dance song--1a.
	2) [2:38] Ordinary Deer Skin Dance song--1b.
	3) [4:08] Ordinary Deer Skin Dance song--1c.
	4) [5:39] Ordinary Deer Skin Dance song--1d.
	5) [7:17] Ordinary Deer Skin Dance song--1e.

PERFORMER	Fritz Hansen
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LOCATION	Orleans
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DATE	March 8, 1926
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NOTES Surface noise; lower pitches tend to be faint; occasional tracking problems; overmodulation on stressed pitches, especially on 5); muffled. Reference pitch. False start at 0:16. Unidentified performers add exclamations on 1) and 2). [LABEL]: "Ceremony Making of the World. Deer Skin Dance. a. first song. b,c,d,e, other songs of the dance."

Transcriptions on [HHR 31:1-9]. In transcription notebook [HHR 26], Roberts initially listed the last three as Kick Dance songs.

[HHR 20]: "Sung at close of Fire Ceremony in the fall - at Indian New Year. (Deer skin songs ordinarily have no words)."

CYLINDER NO.	144**	TIME	9:02
AFS NO.	19,874: 2	QUALITY	fair
COLLECTOR NO.	1A,a-1A,g		

DESCRIPTION

- 1) [:23] Deerskin Dance song--1A,a.
- 2) [1:43] Flute tune sung by Phoebe--1A,b.
- 3) [3:57] "Experiment"--1A,c.
- 4) [4:18] Song sung to babies to help them to walk early--1A,d.
- 5) [5:21] Chicken Hawk song--1A,e.
- 6) [6:17] Chicken Hawk song, version 2--1A,f.
- 7) [7:46] Wildcat song, a medicine song for killing deer--1A,g.

PERFORMER Fritz Hansen--1); Phoebe Maddux--2) through 7)
 LOCATION Orleans
 DATE March-April 1926

NOTES

Surface noise; distortion. Reference pitch. Unidentified performers add exclamations on 1). Abrupt ending on 1). Inaudible words before 4). Rhythmic accompaniment on 1), 6), and 7), neither notated nor identified.

**Note that the cylinder was recorded out of "cylinder number" sequence. In [HHR 29], the transcriptions for these songs are found between those for collector numbers 46 and 47.

[LABEL]: 1) "Same as 1a." 2) "Flute tune, taught Phoebe by an old flute player; see also 47a and 47b and Notebook no. 38" [see HHR 31, part 2].

[HHR 21]: 2) "[the old man who taught Phoebe the song] would go up in the mountains to pack wood to sweat it out with and he would want a lucky song so he would sing this song from the old people which had to do with early days." 4) "A song sung to the little children by Phoebe's uncle [Old Snake] . . . They claim that the deer used to sing this to her children so they would walk around as soon as they were born. . . ." 5) "Phoebe's uncle 'Apsun taught it to her. . . . He was about 80 when he died [over 20 years ago]. Chicken Hawk lives up on the rock above Ishipish. They say he was a person once. He does not let other birds come there. Kills it when it comes around. . . . if anyone knows his song that person always will be able to kill. . . . If one sings this song into the gun or arrow it will kill a deer easily." 7) "Old Mac learned this from way back people or head people."

[Continued on next page.]

CYLINDER NO. 144, continued

Transcriptions on [HHR 31:10-24].
Translations of 4), 5), 7) on [HHR 18:1-2] and on
[HHR 15:71-72]. 4) "Fritz also sang this song
. . ." 5) "'The voice in this song kind of goes
back down, because you know it is a mean song.'
Phoebe used to be afraid when she heard it."

CYLINDER NO.	91	TIME	7:58
AFS NO.	19,874: 3	QUALITY	fair/poor
COLLECTOR NO.	2a-2e		

DESCRIPTION	1) [:23] Ordinary Deer Skin Dance song--2a. 2) [1:53] Ordinary Deer Skin Dance song--2b. 3) [3:38] Ordinary Deer Skin Dance song--2c. 4) [5:10] Ordinary Deer Skin Dance song--2d. 5) [6:30] Final Deer Skin Dance song--2e.
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PERFORMER	Fritz Hansen and unidentified others
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LOCATION	Orleans
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DATE	March 8, 1926
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NOTES	Surface noise; low pitches sometimes inaudible; tracking problems throughout. Whistle on all cuts. Singer's false starts before 1) and 3). Unidentified voices on 3); women's voices on 5). [LABEL]: "Somes Bar Ceremony, Making of the World. . . . e is the song always used at the last" [cf. opening song on 5a.] [HHR 26]: 4) "When holding up the deerskin & putting it around." [HHR 23]: 5) "The last song of the deer dance contains words - always sung to end with but only sung at Somes bar because if they sing other place lots of disease." Transcriptions on [HHR 31:25-31]; 5) "The women accompanying Fritz sang a minor third higher than he."
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CYLINDER NO.	92	TIME	8:56
AFS NO.	19,874: 4	QUALITY	fair
COLLECTOR NO.	3a-3g		

DESCRIPTION	1) War Dance song--3a.
	2) [1:27] War Dance song--3b.
	3) [2:55] War Dance song--3c.
	4) [4:11] War Dance song--3d.
	5) [5:24] War Dance song--3e.
	6) [6:36] War Dance song--3f.
	7) [7:53] War Dance song--3g.

PERFORMER	Fritz Hansen
LOCATION	Orleans
DATE	March 8, 1926

NOTES	Surface noise; occasional tracking problems; some distortion, particularly on high pitches and emphasized sounds.
	Unidentified whistle performer on 1). Notated foot tap accompaniment on 1), 3), 4), 6) and 7).
	Rhythmic accompaniment on 5), not notated or identified.
	[HHR 20]: "At some places the war dance follows the deer skin dance on the last day."
	Transcriptions on [HHR 31:32-46].

CYLINDER NO.	93	TIME	8:04
AFS NO.	19,874: 5	QUALITY	poor
COLLECTOR NO.	4a-4g		

DESCRIPTION	1) [:19] Drum Dance song for gambling--4a. 2) [1:46] "Experiment for drumming"--4b. 3) [2:17] Brush Dance song, heavy style--4c. 4) [3:40] Brush Dance song, light style--4d. 5) [5:10] Brush Dance song, light style--4e. 6) [6:14] Brush Dance song, light style--4f. 7) [7:27] Brush Dance song, light style, incomplete--4g.
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PERFORMER	Fritz Hansen
LOCATION	Orleans
DATE	March 9, 1926

NOTES	Surface noise; severe distortion on 3) through 7). Engineer's false start at beginning. 1) is "cut off." Rhythmic accompaniment on 7), notated but not identified. [HHR 20]: 1) ". . . sung for gambling games which are played on the last day in the morning between the time of the deer skin dance and the war dance - or at any other time of the year where the people care to play this game, winter or summer." 3) "Introductory song." [HHR 26]: 4) "Whistle accompaniment." Transcriptions on [HHR 31:47-53].
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CYLINDER NO.	94	TIME	8:43
AFS NO.	19,874: 6	QUALITY	poor
COLLECTOR NO.	5a-5f		

DESCRIPTION

- 1) [:47] First song of the Deer Skin Dance--5a.
- 2) [ca. 1:50] Old Deer Skin Dance song, "experiment"--5b.
- 3) [3:43] Old Deer Skin Dance song--5c.
- 4) [5:44] Old Deer Skin Dance song--5d.
- 5) [7:15] Deer Skin Dance song--5e.

PERFORMER Phoebe Maddux

LOCATION Orleans

DATE March 9, 1926

NOTES

Surface noise; occasional echo and beating; tracking problem; distortion throughout; programs generally faint and occasionally inaudible; momentary false starts by performer at 0:05 and 0:38. 2) is "cut off." 4) has rhythmic accompaniment, neither notated nor identified. Notated foot tap accompaniment on 5).

[HHR 20]: 1) " . . . sung in the boat."

3) "An ordinary deer dance song but old. Orleans song." 5) "Phoebe's cousin's deer dance song. Cousin = Sam. He composed it. He wanted to sing it when he died . . . Some's Bar song. . . . All deer skin dance songs should be sung in the throat. 'The throat should work.' But war dance songs the syllables come to the teeth."

Transcriptions on [HHR 31:54-63]; 2) "Composed by Ipak^apakamwan." 3) "Supposed to be the same as 5b." 4) "Supposed to be the same as 5b,c."

There are only five songs on this cylinder but [HHR 26] and [HHR 31] each contain transcription "5f," described in [HHR 26] as "Transcription No. 2, better than the first." 5f, which is labeled "Weitchpec Deer Skin Dance Song," is in fact a second transcription of 5a.

Translation of 5) on [HHR 18:1] and [HHR 15:21].

CYLINDER NO.	95	TIME	9:11
AFS NO.	19,875: 1	QUALITY	fair
COLLECTOR NO.	6a-6f		

DESCRIPTION

- 1) Weitchpec Deer Skin Dance song--6a.
- 2) [1:36] Amaikiaram Deer Skin Dance song--6b.
- 3) [3:19] Tom Chirik's Deer Skin Dance song--6c.
- 4) [4:55] Sam's Deer Skin Dance song--6d.
- 5) [6:36] Weitchpec Deer Skin Dance song--6e.
- 6) [8:09] Repetition of Song No. 6e--6f.

PERFORMER Phoebe Maddux

LOCATION Orleans

DATE March 1926

NOTES

Surface noise; lower pitches faint; tracking problem at beginning of 1); beating near end of cylinder. Notated foot tap accompaniment on 3), 4), and 5). Rhythmic accompaniment on 1) and 6), neither notated nor identified.

[HHR 26]: 2) "Very old - Phoebe's mother sang it and an old man who made baskets."

[HHR 20]: 2) "Amaikiaram (Somes Bar). . ."

3) "He was old Fritch's uncle."

4) "[Sam] used to live at Somes' Bar."

Transcriptions on [HHR 31:64-74].

CYLINDER NO.	96	TIME	9:16
AFS NO.	19,875: 2	QUALITY	fair
COLLECTOR NO.	7a-7f		

DESCRIPTION

- 1) Ihuk Dance song--7a.
- 2) [1:43] Ihuk Dance song, "Smelling the Panther" - Deer Woman's 2nd song--7b.
- 3) [3:22] First Heavy Song of the Ihuk Dance--7c.
- 4) [5:03] Second Heavy Song of the Ihuk Dance--7d.
- 5) [6:35] Light Song of the Ihuk Dance--7e.
- 6) [7:54] Ordinary Ihuk Dance song--7f.

PERFORMER Phoebe Maddux

LOCATION Orleans

DATE March 1926

NOTES

Surface noise and beating; low pitches faint; cylinder gouged. Engineer's false start at beginning. 2) is "cut off."

Notated foot tap accompaniment on 3), 5), and 6).

[HHR 20]: 1) "First song of Deer Woman for her girl. Making medicine for the girl to be lucky. A song which Panther man heard. This song and the next are the two songs which the medicine woman always sings over the girl before the real Ihuk dance begins." 2) "The song Deer Woman sang when she smelled the Panther man." 1) and 2) "These two Ihuk songs are sung only when a girl is sick. Never for salmon ihuk." 3) "Ihuk dance songs ordinary [sic] are called I'huk^{ara}. They are used for the Salmon Ihuk and also for the special ihuk when the girl is sick. . . . Orleans locality and Somes." 4) "Orleans." 5) "Orleans & Somes."

6) "Made by Phoebe's second cousin, old woman, Nancy Camp. This song has words. Funny song . . . When Nancy sang it it was to show that her sweetheart acted like that [pine squirrel]."

1) and 2) are included in a Karuk myth, "Panther and His Wives: Deer and Bluejay," told by Maddox and translated by John P. Harrington in "Karuk Texts," International Journal of American Linguistics 6, no. 2 (1930):130.

Transcriptions on [HHR 31:75-84].

Translation of 2) on [HHR 15:22];

translation of 6) on [HHR 15:23] and [HHR 18:1].

CYLINDER NO.	97	TIME	8:31
AFS NO.	19,875: 3	QUALITY	poor
COLLECTOR NO.	8a-8g		

DESCRIPTION	1) Ordinary Ihuk Dance song--8a.
	2) [1:03] Ordinary Ihuk Dance song--8b.
	3) [2:26] Ordinary Ihuk Dance song--8c.
	4) [3:44] Ordinary Ihuk Dance song--8d
	5) [4:57] Ordinary Ihuk Dance song--8e.
	6) [6:07] Old Afgu's Ihuk Dance song--8f.
	7) [7:19] Ihuk Dance song--8g.

PERFORMER	Phoebe Maddux
LOCATION	Orleans
DATE	March 9, 1926

NOTES	Surface noise: occasional echo. 1) starts on second measure of song, according to transcription. Notated foot tap accompaniment on 6). [HHR 20]: 3) "the first heavy song of the Ihuk." 1) to 4) labeled "Orleans & Somes," 6) as "Somes." Transcriptions on [HHR 31:85-94]; 5) "Belonged to Old Nancy Camp."
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CYLINDER NO.	98	TIME	8:49
AFS NO.	19,875: 4	QUALITY	poor
COLLECTOR NO.	9a-9f		

DESCRIPTION	1) Ahorafma ^{ya} 's First Kick Dance song--9a.
	2) [2:05] Ahorafma ^{ya} 's Second Kick Dance song--9b.
	3) [3:43] Ahorafma ^{ya} 's Third Kick Dance song--9c.
	4) [5:11] Acorn gathering charm, Wakainusitch's song--9d.
	5) [6:39] Medicine song for anger--9e.
	6) [7:41] The Song of the Eel, flute melody--9f.

PERFORMER	Phoebe Maddux
LOCATION	Orleans
DATE	March 9, 1926

NOTES

Surface noise; programs faint and muffled.

[LABEL]: 5) "Medicine Song asking aid of the two rocks at Katemi'in, when one wants to work evil."

[HHR 20]: 1) to 3) are Phoebe's mother's doctoring songs. 4) " . . . so that the gatherer may get more acorns than anyone else . . . In the old times when all the animals were people the little white worm in the acorn, called Wakainu'sitch, was also a person who loved acorns and this was her song when she gathered acorns." 6) "This flute song is the eel's song because the eel had holes in his face so that he could play it. They say he had those holes because he used to play the flute so much."

Transcriptions on [HHR 31:95-104].

Translations of 4) and 5) on [HHR 15:24-25] and on [HHR 18:1].

CYLINDER NO.	99	TIME	8:06
AFS NO.	19,875: 5	QUALITY	poor
COLLECTOR NO.	10a-10e		

DESCRIPTION	1) Kick Dance song, 1st Heavy Song, Worurasara--10a. 2) [2:15] Light Song for Kick Dance--10b. 3) [3:48] Light Song for Kick Dance--10c. 4) [5:27] Light Song for Kick Dance--10d. 5) [6:47] Light Song for Kick Dance--10e.
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PERFORMER	Fritz Hansen
LOCATION	Orleans
DATE	March 1926

NOTES	<p>Surface noise; echo, sometimes severe; tracking problems; distortion throughout; beating on 2). Engineer's false start at beginning.</p> <p>1) begins approximately in the middle of the first phrase of the transcription.</p> <p>Rhythmic accompaniment on 3), neither notated nor identified. 4) notated but not identified.</p> <p>Notated foot beat accompaniment on 5).</p> <p>[HHR 20]: "These are held when the doctor himself gets sick. The doctor dances it but anyone who has a mind to start the singing does so to inspire him."</p> <p>1) "The heavy song is sung first." 2) "Real kick dance. . . . This is to make the doctor start dancing."</p> <p>Transcriptions on [HHR 31:105-13].</p> <p>Translations of 4) and 5) on [HHR 15:26-27].</p>
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CYLINDER NO.	100	TIME	8:38
AFS NO.	19,875: 6	QUALITY	poor
COLLECTOR NO.	11a-11f		

DESCRIPTION

- 1) [:20] Heavy Song for Kick Dance--11a.
- 2) [2:05] Light Song for Kick Dance--11b.
- 3) [3:21] Light Song for Kick Dance--11c.
- 4) [4:36] Very old Kick Dance song of the old folks--11d.
- 5) [6:16] Deer Skin Dance song--11e.
- 6) [7:23] Light Kick Dance song--11f.

PERFORMER Fritz Hansen

LOCATION Somes Bar

DATE March 1926

NOTES

Surface noise; echo problems and distortion throughout; lower pitches faint on 1) and 2). Rhythmic accompaniment on 4), neither notated nor identified.

[LABEL]: 3) "Composed by Fritz about the first phonograph he saw."

[HHR 26]: 2) "Without words." 4) "[song] describing the appearance of a deer skin dance."

[HHR 20]: 1) "When the singers quit and take a rest and smoke, when they start in again they begin with a heavy song." 2) "Here must come a song with syllables only." 3) "This is the way they make up Kick Dance songs, about anything they see."

5) "Incomplete . . . The music was not finished at the end but was given entire in the song."

Transcriptions on [HHR 31:114-23]; 1) "Used after the intermission."

Translations of 3) through 6) on [HHR 15:28-31].

CYLINDER NO.	101	TIME	7:54
AFS NO.	19,876: 1	QUALITY	fair
COLLECTOR NO.	12a-12h		

DESCRIPTION 1) Kick Dance song about Medicine Mountain--12a.
 2) [1:43] "Experiment"--12b.
 3) [ca. 2:05] "Experiment"--12c.
 4) [2:25] Clapper song--12d.
 5) [3:39] Ihuk song--12e.
 6) [4:28] Ihuk song--12f.
 7) [5:33] Sivitápar or War Dance song--12g.
 8) [6:51] Sivitápar--12h.

PERFORMER Fritz Hansen

LOCATION Somes Bar

DATE March 1926

NOTES Surface noise; distortion at ends of 7) and 8).
 Engineer's false start at beginning. Unintelligible words before 1). 2) and 3) are run together.
 Metallic-sounding accompaniment on 4), 5), and 6); notated but not identified--probably clapper.
 Unidentified rhythmic accompaniment on 8); not notated.
 [LABEL]: "d. imported clapper song."
 [HHR 26]: 2), 3) "Clapper experiments."
 [HHR 20]: 1) "There was an Indian doctor woman. A witch took pity on her . . . and led her off to the mountain. She went to the top and she sank into the rock and all that remains was the blood that flowed from her mouth and left its stain in the rock." 4) "Song from way off. Long time ago. One man come from up river."
 Transcriptions on [HHR 31:124-32].
 Translations of 1), 7), 8) on [HHR 15:32-34].

CYLINDER NO.	102	TIME	7:49
AFS NO.	19,876: 2	QUALITY	good
COLLECTOR NO.	13a-13g		

DESCRIPTION	1) [1:10] Coyote song--13a.
	2) [2:18] Doctoring song for a sick dog--13b.
	3) [3:03] Medicine song for hunting bear--13c.
	4) [3:55] Quail song--13d.
	5) [4:43] Thrush song--13e.
	6) [5:27] "The Bear's Own Song"--13f.
	7) [6:48] Medicine song for procuring deer--13g.

PERFORMER Pete Henry

LOCATION Somes Bar

DATE [March 18, 1926]

NOTES Surface noise; light echo on 7).
 Only surface noise before 1) begins.
 [LABEL]: 6) "bear medicine song."
 [HHR 20]: 1), 2), and 3) were songs Pete Henry's father taught him. 3) "Bear was leaving here and going to the perishing ground and on his way his [sic] was singing this song and dancing along as he was singing it."
 Transcriptions on [HHR 31:133-39].
 Translations of 2), 4), 6), 7) on [HHR 15:35-38];
 6) is identified as "a bear song to catch bear."
 The specific date for the recording is taken from a comment in Harrington's fieldnotes (microfilm series II, reel 15, frame 20) that Henry sang into the phonograph for Roberts on the evening of March 18.

CYLINDER NO.	103	TIME	7:46
AFS NO.	19,876: 3	QUALITY	very good
COLLECTOR NO.	14a-14h		

DESCRIPTION	1) A song about a Faun--14a. 2) [1:00] Ihuk song of olden times--14b. 3) [1:58] Ihuk song--14c. 4) [2:34] Deer song for hunting--14d. 5) [3:32] Heavy Brush Dance song--14e. 6) [4:41] Light Brush Dance song--14f. 7) [5:50] Light Brush Dance song--14g. 8) [7:00] A song about a Hummingbird--14h.
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PERFORMER	Pete Henry
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LOCATION	Somes Bar
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DATE	[March 18, 1926]
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NOTES	Light surface noise; singer's false start on 3). 3) and 4) are "cut off." Unidentified, unnotated rhythmic accompaniment on 1). Notated foot tap accompaniment on 6). Notated but unidentified accompaniment on 7). [HHR 20]: 8) "A long time ago they used to fish in the river with bait for trout and other fish. A sucker got hold of the bait and choked and was sick. The hummingbird was an Indian doctor and they got him to dance and after dancing awhile he discerned that the sucker had the bait in his throat and it was choking him. He could not get it out, the doctor, because his mouth was too small. He could not grasp it." [HHR 26]: 6) "Hula movement." Transcriptions on [HHR 31:140-50]. Translations of 1), 4), and 8) on [HHR 15:39-41].
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CYLINDER NO.	104	TIME	7:49
AFS NO.	19,876: 4	QUALITY	very good
COLLECTOR NO.	15a-15i		

DESCRIPTION

- 1) Yellowhammer song--15a.
- 2) [1:06] Woodrat song--15b.
- 3) [1:44] Catfish song--15c.
- 4) [2:26] Bear song for hunting--15d.
- 5) [3:28] Panther song--15e.
- 6) [4:25] Little Faun song--15f.
- 7) [5:12] Bear's song as he travels along--15g.
- 8) [5:57] Deer Skin Dance song--15h.
- 9) [6:48] Repetition of 8), beginning at the middle--15i.

PERFORMER Pete Henry
LOCATION Somes Bar
DATE [March 18, 1926]

NOTES

Light surface noise; occasional echo; low pitches faint on 8). 4) and 8) are "cut off."
Possible rhythmic accompaniment on 1); neither notated nor identified. Unidentified but notated rhythmic accompaniment on 8).
Recording engineer's log comments that "a new factory lot of cylinder blanks [was] used for next 4 recordings; exceptionally high quality."
[HHR 20]: 2) "He is out all night stealing and it was hard on his eyes - so they hurt the next day."
3) "The catfish is a doctor. He wanted more salmon gills for pay before he would cure his patients." 4) "The bear is supposed to sing the song."
5) "This is what panther sang to aid him in hunting." 6) "Just a little faun got mad and was up in the hills by himself and singing this . . . and wishing a tree would fall on him and he would die and then when a little limb or stick would fall on him he would jump frightened and run off to get away from it." 7) "The bears used to live down here and they left and went way back up by way of the ridges, got into the gulleys and sang this song and 15d as they went along."
Transcriptions on [HHR 31:151-59].
Translations of 1) through 7) on [HHR 15:42-43].

CYLINDER NO.	105	TIME	7:32
AFS NO.	19,876: 5	QUALITY	very good
COLLECTOR NO.	16a-16j		

DESCRIPTION

- 1) Blue Jay song--16a.
- 2) [1:03] Raccoon song--16b.
- 3) [2:04] Duck song--16c.
- 4) [2:45] Repetition--16d.
- 5) [3:19] Ihuk song of the Frog--16e.
- 6) [3:47] Spotted Faun song--16f.
- 7) [4:18] Bear song--16g.
- 8) [5:00] Song for procuring deer (charm)--16h.
- 9) [5:57] Snail song--16i.
- 10) [6:45] Quail song--16j.

PERFORMER Tintin
LOCATION Somes Bar
DATE March 1926

NOTES

Surface noise; slight echo on 2). Engineer's false starts before 1). Unintelligible words before 8). Notated rhythmic accompaniment on 2) and 10); not identified. Notated drum accompaniment on 6). Notated drum and foot tap accompaniment on 9).

[LABEL]: 8) "Deer's song."

[HHR 26]: 6) "Same melody somewhere else in this collection." 10) "Rather doubtful transcription. Record faint & very difficult to hear."

[HHR 20]: 2) "The raccoon is a great animal to steal acorns. And the Indians put their acorns in a hole in the ground and put water on them and soak them there a year or so to extract the poison. Raccoon comes along and he knows they are there but they are covered with boards. He can hear acorns rattling when he reaches in." 4) "It's a duck love song as far as Tintin can understand." 5) "He says it may be something in the frog language but he does not know what it means but the frog dances by jumping." 6) "He has lost his mother and he is singing this song." 7) "The bear dances on hind feet, paws up. Looking for grub, standing on a ridge." 9) "The snail is dancing and wants the people to get cold so he is fanning."

Transcriptions on [HHR 31:160-68]; 3) and 4) are on the same page, the latter labeled "Repetition."

Translations of 1), 2), 5), 6), 7), and 9) on [HHR 15:44-45].

Harrington's "Karuk Indian Myths" includes two stories containing bluejay songs with the same onomatopoetic texts (BAE Bulletin 107, pp. 21 and 30).

CYLINDER NO.	106	TIME	7:36
AFS NO.	19,876: 6	QUALITY	very good
COLLECTOR NO.	17a-17k		

DESCRIPTION

- 1) The Doctor's song for the Ihuk--17a.
- 2) [:37] Card Game song--17b.
- 3) [1:19] Mountain Beaver song--17c.
- 4) [1:59] Turtle song--17d.
- 5) [2:42] Bull Frog doctoring song for ailing eyes--17e.
- 6) [3:28] Angle-Worm song--17f.
- 7) [4:06] Chipmunk song--17g.
- 8) [5:03] Song of the Yuxhanitc--17h.
- 9) [5:38] Reply of the Second Yuxhanitc--17i.
- 10) [6:17] Song of the Fairy, Ixareya^{wa}--17j.
- 11) [7:02] Song of the Turtle Dove--17k.

PERFORMER Pete Henry
LOCATION Somes Bar
DATE March 1926

NOTES

Light surface noise; beating throughout; slight echo. Engineer's false start at beginning. Five-second pause during 7).

[HHR 20]: 2) "The game is held before the [Ihuk] dance is started and the doctor sings the song while two men play. Just used as a starter." 3) "[as the beaver is damming water and sending it in another channel] he is singing this song." 4) ". . . the turtle sings [this] when he goes to gather pine nuts. They come off very hard and he is singing this medicine song which he made in order to cause them to drop off easily." 5) "A Bull Frog doctor song if you get anything in your eye. . . . sung as he rubs his eye." 7) "The older [chipmunk was singing and] had an idea that [his son] was ailing because he wanted to become a doctor." 8) "Pete does not know what this animal is nor does Mr. Donohugh but it lives in the hills in summer and in winter it sings this song. He is speaking to one that lives down in the river, whatever it was, his partner. They were raised together in the mountains but one went and lived in the river. The one in the river answers 'no I am not dead.'" 9) "I looked up the mountain (says the second yuxhanitch). The trees looked like a long white feather covered with snow." 11) "What made the dove weep was he was gambling and he lost everything he had [including his grandmother's dress]."

Transcriptions on [HHR 31:169-80].
Translations on [HHR 15:47-48].

****PLEASE NOTE:** AFS cylinder 107 (Roberts 18) was duplicated out of sequence on preservation tape and has been cataloged between AFS cylinders 140 and 141. Cylinder 19 was broken and never sent to the Library, though the transcriptions are here.

CYLINDER NO.	108	TIME	7:43
AFS NO.	19,877: 1	QUALITY	poor/good
COLLECTOR NO.	20a-20i		

DESCRIPTION

- 1) [:16] Jump Dance song--20a.
- 2) [1:09] Jump Dance song (repetition of 20a)--20b.
- 3) [2:19] First Short song of the Kick Dance (Pax'hayirim'ka^r)--20c.
- 4) [2:58] First Short song of the Kick Dance (Pax'hayirim'ka^r); repetition of 20c)--20d.
- 5) [4:01] Light Song for the Kick Dance (Tapas'pákkuri)--20e.
- 6) [4:29] Light Song for the Kick Dance (Tapas'pákkuri)--20f.
- 7) [5:22] Kick Dance song, Light Style--20g.
- 8) [6:20] Kick Dance song (about Mount Shasta)--20h.
- 9) [7:08] War Dance song--20i.

PERFORMER

Pete Henry--1), 2); Bernard Jerry--3) to 9); Johnny Pepper and George Stenshaw--3), 4), 5)

LOCATION

Somes Bar

DATE

March 17, 1926

NOTES

Surface noise, improving after 4); occasional echo; low pitches faint on 4). Engineer does not announce cut 4).

Rhythmic accompaniment on all cuts except 7); of these, all are notated except 1). Only 6) is identified (as "foot").

[HHR 27]: 7) "Ocean song."

Recording date found in [HHR 20].

Transcriptions on [HHR 31:193-204]; 4) "Repetition of 20c--same singers, longer song." There is no transcription of 7).

Beginning with the transcription of 3), which is labeled "p. 114," the transcriptions for the next four cylinders are part of a secondary, unexplained page-number sequence.

Translations of 5) through 8) on [HHR 15:51-52].

CYLINDER NO.	109	TIME	7:38
AFS NO.	19,877: 2	QUALITY	good
COLLECTOR NO.	21a-21h		

DESCRIPTION

- 1) Kick Dance song--21a.
- 2) [:58] Kick Dance song--21b.
- 3) [1:52] Song for procuring deer in hunting--21c.
- 4) [2:50] Kick Dance song--21d.
- 5) [3:51] Kick Dance song--21e.
- 6) [4:46] Kick Dance song--21f.
- 7) [5:47] Kick Dance song--21g.
- 8) [6:38] Kick Dance song--21h.

PERFORMER Bernard Jerry
LOCATION Somes Bar
DATE March 18, 1926

NOTES Surface noise. Rhythmic accompaniment on all, notated but not specifically identified.
[HHR 20]: 5) "March 18. Thurs. Composed by Jack Tom, Jerry's cousin." 8) "This is Jerry's own composition."
Transcriptions on [HHR 31:205-19]. Labeled as "pp. 126-140."
Translations of all songs on [HHR 15:52-54].

CYLINDER NO.	110	TIME	7:38
AFS NO.	19,877: 3	QUALITY	fair
COLLECTOR NO.	22a-22g		

DESCRIPTION

- 1) Gambling song--22a.
- 2) [1:04] Gambling song--22b.
- 3) [2:28] Gambling song--22c.
- 4) [4:00] Gambling song--22d.
- 5) [5:04] Panther song--22e.
- 6) [6:00] Ihuk Dance song--22f.
- 7) [6:51] Kick Dance song--22g.

PERFORMER Bernard Jerry
LOCATION Somes Bar
DATE March 1926

NOTES Surface noise; occasional distortion and tracking problems; beating near end of 1). Engineer's false start at beginning. Collector gradually increased volume throughout; quality improves from 3) onward. Notated but unidentified rhythmic accompaniment on all cuts.
Transcriptions on [HHR 31:220-34]. Labeled as "pp. 141-155."
Translation of 5) on [HHR 15:55].

CYLINDER NO.	111	TIME	7:46
AFS NO.	19,877: 4	QUALITY	fair/good
COLLECTOR NO.	23a-23i		

DESCRIPTION	1) Quail song--23a.
	2) [:38] The Bumble Bee's song (Ikiur'ic ⁱ ri'ha ^r)--23b.
	3) [1:34] Paru'rupa'sar song for Ihuk Dance--23c.
	4) [2:36] Paru'rupa'sar--23d.
	5) [3:30] Paru'rupa'sar--23e.
	6) [4:30] Paru'rupa'sar--23f.
	7) [5:19] Paru'rupa'sar--23g.
	8) [6:32] Paru'rupa'sar--23h.
	9) [7:14] Paru'rupa'sar--23i.

PERFORMER	Bernard Jerry
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LOCATION	Somes Bar
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DATE	March 1926
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NOTES	<p>Surface noise; occasional echo and distortion. Engineer's false start at beginning. 9) is "cut off."</p> <p>Rhythmic accompaniment notated for all cuts except 7). Identified as foot tap accompaniment on 2) and 8); possible drum accompaniment on 7).</p> <p>[HHR 20]: 1) "The deer had an ihuk dance and all the animals came and they made that song. This was the ihuk dance that the deer woman gave for her daughter. The quail made this song." 2) "This song is called Ikiu'rish'rihar (a starter for the dance). There are three kinds. The second is called paru'rupa'sar. The third is called isiu'rusu'nnar. There are lots of songs for each of these categories. Each man has his own. The three classes represent 3 kinds of dancing . . ."</p> <p>Transcriptions on [HHR 31:235-45]. Labeled as "pp. 156-66."</p> <p>Translation of 6) on [HHR 15:55].</p>
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CYLINDER NO.	112	TIME	7:31
AFS NO.	19,877: 5	QUALITY	fair
COLLECTOR NO.	24a-24i		

DESCRIPTION

- 1) Ihuk song of Isiu'rusu'nnar--24a.
- 2) [:35] Isiu'rusu'nnar--24b.
- 3) [1:38] Isiu'rusu'nnar--24c.
- 4) [2:25] Coyote Ihuk song (Isiu'rusu'nnar)--24d.
- 5) [3:17] Woodrat Ihuk song (Paru'rupa'sar)--24e.
- 6) [3:54] Mouse song (Paru'rupa'sar)--24f.
- 7) [4:34] Pisⁱva'va Love song (Indian Money)--24g.
- 8) [6:07] Slow song for beginning the Ihuk Dance (Ikiuric)--24h.
- 9) [6:40] Ihuk song (Isiu'rusu'nnar)--24i.

PERFORMER Bernard Jerry--1) through 7); Pete Henry--8), 9)

LOCATION Somes Bar

DATE March 1926

NOTES

Surface noise; occasional distortion, echo, and tracking problems. Momentary sound drop-out in 3). Rhythmic accompaniment notated and heard on all cuts except 8); no specific identifications.

[INDEX]: 7) "Indian money love song."

[HHR 20]: 4) "It means the coyote dances that way [looking down]." 6) "All the animals went up to the deer woman's ihuk and brought their songs."

7) "Told to Jerry by Dumfrey Pepper's mother whose daughter Jerry married." Following is the story of the marriage of the pisⁱvava [large dentalium] and abalone, with which this song is associated.

8) "This could be sung for one hour or more."

Transcriptions on [HHR 31:250-64]; 8) "incomplete?"

Labeled as "pp. 167-80."

Translations of 3), 4), 7), 9) on [HHR 15:55-57].

CYLINDER NO.	113	TIME	7:39
AFS NO.	19,877:6	QUALITY	fair/poor
COLLECTOR NO.	25a-25i		

DESCRIPTION	1) [:21] Ihukwuna song--25a 2) [1:15] Kep'er Pikiyavish song, sung by women--25b. 3) [2:01] Yuruk Avanaipakkuri--25c. 4) [3:01] Yuruk Deerskin Dance song--25d. 5) [3:26] Coyote Song--25e. 6) [4:27] Kick Dance song--25f. 7) [5:16] Kick Dance song--25g. 8) [6:09] Kick Dance song--25h. 9) [6:55] Kick Dance song--25i.
PERFORMER	Pete Henry--1 to 5); Bernard Jerry--6) to 9)
LOCATION	Somes Bar
DATE	March 1926

NOTES

Surface noise; severe echo on 6) and 7); occasional distortion; tracking problems; blasting. Sprung start on 5). 4) is "cut off."

Notated rhythmic accompaniment on 1), 7), 8), and 9); 8) is identified as "foot." Accompaniment on 6) neither notated or identified.

[LABEL]: "c, corresponding men's song [i.e., the song for men, corresponding to 2) for women].

In what was probably a typographical error, 3) was listed on an early index as the Yuruk Deerskin Dance song; the title for 4) was omitted.

[HHR 20]: 2) "The [two] women take turns singing and dancing, each accompanying herself." 3) "A man's song sung on the same occasion. . . This song precedes Deer Skin Dance." 5) "Whenever coyote sings this song he always has bad luck and burns up his house and cries." 6) "This song was composed by Mike Charley still living at Ti Bar - same place as Dumfrey Pepper. Mike Charley and his wife went up on Medicine Mountain to dance all night on top. The wife wanted to be a doctor and this was the procedure for those who wanted to become one . . . somebody had to go along to sing while the doctor danced so that is why Mike went too. . . ."

7) "Jerry's brother Billy had a wife who also was sick and wanted to be a doctor and they went up another mountain and made up the following Kick Dance song."

Transcriptions for all except 2) and 6) on [HHR 31:265-74]; 3) "also up river."

Translations of 5) through 9) on [HHR 15:57-58].

CYLINDER NO.	114	TIME
AFS NO.	Not assigned	QUALITY
COLLECTOR NO.	26a-26i	

DESCRIPTION	1) War Dance song--26a. 2) War Dance--26b. 3) A Crow's War Dance (kem ⁱ ca pak'kuri)--26c. 4) War Dance song--26d. 5) War Dance song--26e. 6) War Dance song--26f. 7) War Dance song--26g. 8) War Dance song--26h. 9) War Dance song--26i.
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PERFORMER	Bernard Jerry
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LOCATION	Somes Bar
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DATE	March 1926
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NOTES	<p>Cylinder broken; not dubbed.</p> <p>[HHR 20]: 1) "This means the warrior has already killed someone and he is thinking about killing some more. This song is sung by the men in a row."</p> <p>2) "It means that one makes up a song about two sweethearts and that one who sings thinks that maybe after awhile he does not know but what he can get the girl himself for a sweetheart." 3) "The crow was killing somebody and they had a war dance and he was ready to settle up and they made that song. . . . A Kemⁱsha pakkuri is . . . a poison song such as would be sung to protect one against dangers of a violent kind." 5) "This song means if a warrior kills anyone, that one's friends and relatives are all enemies to him."</p> <p>Transcriptions on [HHR 31, part 2:16-26].</p> <p>Translations of 1) through 5) on [HHR 15:59-60].</p>
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CYLINDER NO.	115	TIME	7:54
AFS NO.	19,878: 1	QUALITY	fair
COLLECTOR NO.	27a-27i		

DESCRIPTION	1) Kick Dance song--27a. 2) [:56] Kick Dance song--27b. 3) [1:45] Kick Dance song--27c. 4) [3:03] Kick Dance song--27d. 5) [3:57] Kick Dance song--27e. 6) [5:00] Kick Dance song--37f. 7) [5:45] Kick Dance song--27g. 8) [6:27] Kick Dance song--27h. 9) [7:24] Kick Dance song without words--27i.
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PERFORMER	Bernard Jerry
LOCATION	Somes Bar
DATE	March-April 1926

NOTES	<p>Surface noise; distortion, echo, and occasional tracking problems. Speed warp at beginning of 1). Short "experiment" between 3) and 4). Notated but unidentified rhythmic accompaniment for all cuts. [HHR 20]: 2) "A man was lying down and he looked across the river and saw the ground squirrel jumping up river across the river." 3) "Made by Johnny McCash. Flowers Flat."</p> <p>[HHR 27]: 1) "Record defective."</p> <p>Transcriptions on [HHR 31:275-86]. No transcription of 1); attached note says "27a not to be copied." 4), 8) "composed by Jack Tom." 6), 7) "composed by Yas." 9) "called Tapas'pak'uri."</p> <p>Translations of 1) through 8) on [HHR 15:60-62]; 4) "composed by Jack Tom about 1923"; 6) "They are talking about money; one says if old no good, but it is money just the same."</p>
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CYLINDER NO.	116	TIME	7:50
AFS NO.	19,878: 2	QUALITY	poor
COLLECTOR NO.	28a-28g		

DESCRIPTION 1) Love Song--28a.
 2) [1:05] Coyote's Love Song--28b.
 3) [2:08] Coyote's Love Song--28c.
 4) [4:03] Woman doctor's song--28d.
 5) [5:20] War Dance song--28e.
 6) [6:10] War Dance song--28f.
 7) [6:41] Kick Dance song--28g.

PERFORMER Bernard Jerry--1) through 3);
 Jenny Donohugh--4) through 7)

LOCATION Somes Bar

DATE March-April 1926

NOTES Severe surface noise; programs faint and sometimes inaudible. Tracking problems on 1).
 Notated foot tap accompaniment on 5), 6), and 7).
 Transcriptions of all except 4) on [HHR 31:287-301]; two versions each of 2) and 3).
 Translations of 1), 2), 6), 7) on [HHR 15:62-63];
 1) "The bird man lost his wife and she went up the Salmon River to live with eagle and the husband made up this love song to get her back and he did."

CYLINDER NO.	124	TIME	7:56
AFS NO.	19,879: 4	QUALITY	good
COLLECTOR NO.	36a-36f		

DESCRIPTION 1) [:26] Kick Dance song about Mount Shasta--36a.
 2) [2:03] Kick Dance song about Sugar Loaf--36b.
 3) [3:41] Kick Dance song about Inavahirak Mountain--36c.
 4) [5:24] "Spoiled"--36d.
 5) [5:48] Kick Dance song about Klamath River--36e.
 6) [7:09] Ihukara--36f.

PERFORMER Mrs. Hickox

LOCATION Somes Bar

DATE March-April 1926

NOTES Moderate surface noise; occasional distortion; false start at 0:09. Rhythmic accompaniment audible on all cuts; notation available for 1), 2), 3), and 6); only identification is "foot" on 3).
 Transcriptions of 2), 3), and 6) on [HHR 31:402-09].
 Transcriptions of all except 4) in [HHR 28].
 Translations of 1), 2), 3), 5) on [HHR 15:64].

CYLINDER NO.	125	TIME	7:53
AFS NO.	19,879: 5	QUALITY	good/fair
COLLECTOR NO.	37a-37g		

DESCRIPTION	1) Brush House Dance for doctoring sick children--37a. 2) [1:24] War Dance song--37b. 3) [2:11] War Dance song no. [37b] cont.--37c. 4) [3:15] Card game song--37d. 5) [3:46] Card game song (same as preceding)--37e. 6) [5:06] Kick Dance song--37f. 7) [6:39] Deer Skin Dance song from Hoopa--37g.
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PERFORMER	Mrs. Hickox
LOCATION	Somes Bar
DATE	March-April 1926

NOTES	Occasional echo and distortion; low pitches barely audible on 1). Few words audible after 1), 4), and 7). 4) is "cut off." Rhythmic accompaniment on 1), 2), and 7); 1) and 2) are notated; 1) is identified as "foot." No information on 7). Transcriptions of 1) to 6) on [HHR 31:410-22]. 7) transcribed partially in [HHR 28] but note to "C.W." (her copyist, Carl Webster) says "do not copy . . . very poor melody, not worth doing." Translations of 2), 3), and 6) on [HHR 15:65]; 6) "Cf. the same sung by Fritz."
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CYLINDER NO.	126	TIME	7:00
AFS NO.	19,879: 6	QUALITY	fair
COLLECTOR NO.	38a-38h		

DESCRIPTION 1) Kick Dance song about deer--38a.
 2) [:53] Kick Dance about a deer--38b.
 3) [1:43] Little Owl's deer hunting song--38c.
 4) [2:39] War Dance song--38d.
 5) [3:33] War Dance song--38e.
 6) [4:31] Kick Dance song--38f.
 7) [5:25] Kick Dance song--38g.
 8) [6:18] Kick Dance song--38h.

PERFORMER Bernard Jerry
LOCATION Somes Bar
DATE March-April 1926

NOTES Moderate surface noise; occasional distortion.
 Notated rhythmic accompaniment on all cuts; 4), 7)
 and 8) specified as "foot" accompaniment.
 Transcriptions on [HHR 31:423-38].
 Translations of all [HHR 15:65-67]; 3) "The little
 owl was once a man too, and he was hungry and went
 hunting deer and this the song he sang." 5) "This
 song would be sung by a man who killed another . . .
 with the idea of pacifying the enraged relatives
 [of the killed man]." 7) "The singer is talking
 about deer."

CYLINDER NO.	129	TIME	7:39
AFS NO.	19,880: 3	QUALITY	good
COLLECTOR NO.	41a-41h		

DESCRIPTION

- 1) [K!onomihu] Crane's song--41a. ***
- 2) [1:14] Brush Dance song--41b.
- 3) [1:49] Brush Dance song (repetition of [41b])--41c.
- 4) [2:22] Kick Dance song--41d.
- 5) [3:28] Kick Dance song--41e.
- 6) [4:36] Kick Dance song--41f.
- 7) [5:35] Kick Dance song (repetition of [41f])--41g.
- 8) [6:41] Kick Dance song--41h.

PERFORMER Mrs. Grant--1); Ben Donohugh--2), 3);
 Nellie Davis--4) through 8).

LOCATION Somes Bar

DATE March-April 1926

NOTES

Moderate surface noise; occasional distortion and echo; tracking problems at the beginning; 6) is "cut off." Engineer's false start at beginning. Notated rhythmic accompaniment on all of the Kick Dance songs; "foot" is specified on 5). Transcriptions on [HHR 31:450-61]. [HHR 28]: 4) and 6) "composed by her father, Ike." 5) "Recently composed by her father." 8) "Composed by Yas." Translations of 2) and 8) on [HHR 15:68]; 2) "Composed by an old Indian called Stone. His wife had left him for a white man and he composed the song."

*** 1) is a Konomihu song while the rest are Karuk; this cylinder is also listed in the Roberts Konomihu collection.

CYLINDER NO.	130	TIME	7:37
AFS NO.	19,880: 4	QUALITY	good
COLLECTOR NO.	42a-42f		

DESCRIPTION

- 1) Heavy song, Brush Dance--42a.
- 2) [1:34] Light Brush Dance song--42b.
- 3) [2:40] A song Panther used to sing--42c.
- 4) [3:41] Deer Skin Dance song--42d.
- 5) [5:28] War Dance song--42e.
- 6) [6:50] Ihuk Dance song--42f.

PERFORMER Mrs. Nellie Davis

LOCATION Somes Bar

DATE March-April 1926

NOTES

Moderate surface noise; tracking problem at beginning. Engineer's false start at beginning; brief false start by singer on 2). 6) is "cut off." Notated, unidentified rhythmic accompaniment on 1), 3), 4). 2) accompanied by unidentified male making barking sounds, notated on transcription. 4) also accompanied by unidentified male intoning a rhythmic pattern (notated) and by unidentified person imitating coyote howls. Rhythmic accompaniment on 5), neither notated nor identified. 6) is identified as "foot."

[LABEL]: 3) "Panther's hunting song."
4) "an old Deerskin Dance song," described by the recording engineer as "a gem."
Transcriptions on [HHR 31:462-75].

CYLINDER NO.	131	TIME	7:40
AFS NO.	19,880: 5	QUALITY	good
COLLECTOR NO.	43a-43g		

DESCRIPTION	1) Scott Valley song for the dead--43a. 2) [1:12] Card game song--43b. 3) [2:29] Jump Dance song--43c. 4) [3:25] Deer Skin Dance song--43d. 5) [5:08] Deer hunting song--43e. 6) [6:08] Doctoring song--43f. 7) [7:02] Panther's song--43g.
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PERFORMER	Mrs. Nellie Davis
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LOCATION	Somes Bar
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DATE	March-April 1926
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NOTES	<p>Moderate surface noise; occasional distortion; overmodulation and tracking problems on 4). 1) is "cut off." Notated but unidentified rhythmic accompaniment on 1) and 7). 4), 5), and 6) identified as "foot." [HHR 21]: 1) "A song from Hamburg belonging to her husband's people. The Scott Valley language (Ka'ha'ara). A song for the dead. The body is laid out and those who attend may sing. Sometimes 100 people singing. Some cry, some sing and they each hold a little fir bough in their hands and hit the body lightly with it . . . they keep time with the brush. The time is syncopated with that of the song." 6) "A doctor song sung by Mrs. Jerry. Bernard Jerry's mother." 7) "Pihⁱnefitch song." [HHR 22]: 7) is embedded in a story about Coyote. Transcriptions on [HHR 31:476-89]. Translations of 5) and 7) on [HHR 15:68].</p>
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CYLINDER NO.	132	TIME	7:23
AFS NO.	19,880: 6	QUALITY	good
COLLECTOR NO.	44a-44j		

DESCRIPTION

- 1) Coyote song--44a.
- 2) [:35] Song of the Pleiades--44b.
- 3) [1:22] Woodpecker's song--44c.
- 4) [1:53] Song about a lioness--44d.
- 5) [3:26] Skunk song--44e.
- 6) [3:52] Song in a skunk story (Scott Valley language)--44f.
- 7) [4:12] Song of the father in the skunk story--44g.
- 8) [5:16] Wood-cutting song for medicine man--44h.
- 9) [6:12] "Experiment"--44i.
- 10) [6:20] Song the medicine man leaves on the mountain--44j.

PERFORMER Nellie Davis--1) through 3);
Fritz Hansen--4) through 10).

LOCATION Somes Bar

DATE March-April 1926

NOTES

Occasional light distortion. 3) is "cut off."
Notated rhythmic accompaniment on 1), 2), and 4), identified as "foot" on 2) and 4). Accompaniment on 7) is neither notated nor identified.
According to an early inventory and the cylinder box label (and, therefore, to the engineer's announcement), there should be eleven cuts on this cylinder. In fact, there are only ten.
[LABEL]: 8) "the people's song when a doctor novice leaves the sweat house and goes up to become a doctor." 10) "Song the strongest man leaves on the Mountain."
[HHR 21]: 1) Cf. 42g. 5) Includes the story about Skunk which accompanies this song.
6) "The old woman came from Scott's Valley and old man too. Well after a while the father goes up home. When he get there he sang." 8) "The song everybody sings when the man leaves the sweat house who goes to make wood - when he finally goes out in the fog in the morning and goes up to be doctor . . . If you see that foggy that's the time you can sing my sing [sic]."
[HHR 22] tells the Coyote story containing 1).
Transcriptions on [HHR 31:490-505]; no transcription for 9), and 10) mislabeled as "44i."
Translations of 1) through 6) on [HHR 15:68-69].

CYLINDER NO.	133	TIME	7:06
AFS NO.	19,880: 7	QUALITY	poor
COLLECTOR NO.	45a-45c		

DESCRIPTION	1) [:15] Weitchpec Jump Dance song--45a. 2) [2:35] Weitchpec Jump Dance song--45b. 3) [4:54] Weitchpec Jump Dance song--45c.
PERFORMER	Tom Peters, Fritz Hansen, and Ben Donohugh
LOCATION	Somes Bar
DATE	March-April 1926

NOTES Surface noise; overmodulation, heavy distortion, and echo on 1) and 2). Quality improves on 3).

[INDEX]: 1), 2), 3) "Three versions of a Jump Dance song sung by Tom Peters."

All three versions in one extended transcription-- [HHR 31:506-09].

Among J.P. Harrington's fieldnotes (microfilm series II, reel 15, frame 120) is a page which seems to describe this particular cylinder (apparently someone besides Harrington or Roberts made the notes): "When Tom Peters of Witchpec sang jump dance into the phonograph, the 1st rendition was too loud & made phonograph bleat. This rendition consisted of a solo by Tom. Then Tom took his head out of the horn & Fritz put his into it and Tom helped him (thus a duo) with Ben rooting at very end of certain lines . . . at the moment when the jump is made by the dancers. . . . Miss Roberts did not want to try a softer rendition, so Mr. Harrington ran the phonograph. For the 2nd rendition we told Ben not to root at all, but even at that the 2 sections by Fritz were way too loud. A third rendition consisted of a solo by Tom, a solo by Fritz (Tom not helping him as he did in 1st & 2nd renditions) and then same repeated . . . Ben not rooting at all. Third rendition was sweet & clear throughout.

The rendition is important for it shows the way 1 singer starts, then other singer comes in while 1st merely helps him, while at moment of the forward jump other men yelp."

CYLINDER NO.	134	TIME	1:11
AFS NO.	19,881: 1	QUALITY	good
COLLECTOR NO.	46a-46k		

DESCRIPTION	1) Song children sing when fishing--46a. 2) [:30] Deer Skin Dance song (sung when crossing the river in a dugout canoe)--46b. 3) The disrobing final Deerskin Dance song--46c. 4) Deer Skin Dance song--46d. 5) Repetition of [46d]--46e. 6) Man's love song--46f. 7) "Supposed to be repetition of 46f"--46g. 8) Love song--46h. 9) Love song--46i. 10) Card game song--46j. 11) Brush Dance song--46k.
PERFORMER	Tintin--1) through 9); Philip Steve--10) and 11).
LOCATION	Somes Bar
DATE	March-April 1926

NOTES	Cylinder broken beyond 2). Occasional distortion. [HHR 21]: 1) "The little fish in the summer come close to the edge of the river and the little boys or girls take the salmon plates and put them under the fish and lift them up and catch them and when they do this they sing this song." Transcriptions of 1) and 2) on [HHR 31:510-11]. Transcriptions of 3) through 11) on [HHR 31, Part 2:27-36]. Translations of 1), 2), 3), 11) on [HHR 15:70-71]. 2) "A Dance song sung when the Deer Skin Dancers cross the river in the boat. They call it 'float across.'" 3) "After they have quit dancing and are on the way back up to where they dressed and where they will disrobe, they sing this song." Translation of 11) on [HHR 18:7-8]; "Ducks were not much seen on the river, and the person is thinking of telling a duck to bear a message from him to his sweetheart downriver."
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CYLINDER NO.	135	TIME	7:44
AFS NO.	19,881: 2	QUALITY	good/fair
COLLECTOR NO.	47a-47i		

DESCRIPTION

- 1) Flute tune--47a.
- 2) [:58] Flute tune, repetition of 47a--47b.
- 3) [2:01] Bear medicine song--47c.
- 4) [2:45] Bear medicine song--47d.
- 5) [3:33] Deer medicine song--47e.
- 6) [4:43] Bear medicine song--47f.
- 7) [5:16] Deer's song--47g.
- 8) [6:33] Blue Jay's song--47h.
- 9) [7:10] Meadow Lark's song--47i.

PERFORMER Phoebe Maddux

LOCATION Orleans

DATE April 1926

NOTES

Occasional distortion; tracking problem at beginning; low pitches barely audible on 1) and 2). Engineer misannounces this as cylinder "136." Rhythmic accompaniment on 6) and 7); 6) identified as "foot" in [HHR 29].

[LABEL]: 1), 2) "Two renditions of a flute tune (See 1A,a, and Notebook No. 38)" [the latter is a reference to a song taken down by dictation only]. [HHR 21]: 3) "The bear's own song. They claim she is singing now when she goes back in her den. She dances and sings this song in her den in the winter time. . . . She is crying for summer . . ."

5) "This song a man was singing before he went out to hunt. He tried to act like a deer." 6) "Bear Medicine song from Phoebe's uncle." 7) "The deer people had a home back of Knudsen's up on the hills near Orleans at a place called Ti'shiramheruk. And they were all singing 'Pick out the place where you are going to live when you turn into a deer.'"

8) "She always was a devil. She didn't want anybody to get a deer. So she thought she would go and sing and whoever knew her song would always kill a deer easy, but not otherwise." 9) "A bird with yellow breast the color of Oregon grape and a black throat and chest . . . The Indians used to trap these birds in winter. . . . Phoebe's uncle used to tell her to sing this medicine song when she fixed her trap of Indian twine."

Transcriptions on [HHR 31:512-30]; 1) "cf. 1Ab, 47b, 38 in notebook." 2) "cf. 47a, etc."

Translations of 3) through 9) on [HHR 15:72-73] and [HHR 18:2]. Phoebe learned the medicine songs from her uncle.

CYLINDER NO.	136	TIME	7:59
AFS NO.	19,881: 3	QUALITY	good
COLLECTOR NO.	48a-48h		

DESCRIPTION

- 1) Woman doctor's song--48a.
- 2) [1:09] Woman doctor's song--48b.
- 3) [2:02] Woman doctor's song--48c.
- 4) [2:54] Coyote's love song--48d.
- 5) [3:46] Song Coyote sang near Happy Camp--48e.
- 6) [4:56] Coyote's Wife's love song--48f.
- 7) [5:56] Samnanuk Uhuriv (Old Snake's Love song)--48g.
- 8) [6:53] Samnanuk Uhuriv (Old Snake's Love song)--48h.

PERFORMER Phoebe Maddux
 LOCATION Orleans
 DATE April 1926

NOTES

Surface noise, increasing near end; distortion and echo; tracking problems at beginning of 5) and 6). 8) not announced by engineer and "cut off." Engineer's false start at beginning. Notated foot accompaniment on 4). Notated but unidentified rhythmic accompaniment on 6). [HHR 21]: 1) "She dreamed that some other doctor was singing at Sahwurum flat and she jumped up and sang it for her song. When a doctor dreamed one she had to dance and sing all night till she knew it because it was especially lucky to dream a song." 2) "Another of the Panamnik doctor woman's songs. Phoebe made a bad start not to be counted in song." 4) Coyote "sang another song when he got to a flat near Happy Camp and he saw lots of girls." 5) " . . . he thought he would sing a love song when he heard lots of girls singing and laughing . . . He wanted all the girls to like him and call out to him 'hello, my uncle,' or 'hello my cousin' so he put these words in the song." 6) "That same Pihⁱnefitch had a falling out with his wife and he said he was going away . . . for a year. She said 'All right, go.' So he went. That woman was singing a love song because she felt sorry he had gone. . . . And he only stayed 5 days and came back. . . . This song [teaches us] that human beings will quarrel and go away and come back the same as coyote did." 7) "Uhuriv was some kind of people and Samnannuk the place where Mrs. Grant came from--Forks of Salmon." Transcriptions on [HHR 31:531-47. 7) was not transcribed; listed as "defective" in [HHR 29]. Translations of 1) through 7) on [HHR 15:74-75]; Translation of 1), 6), and 7) on [HHR 18:2-4].

CYLINDER NO.	137	TIME	7:42
AFS NO.	19,881: 4	QUALITY	good
COLLECTOR NO.	49a-49i		

DESCRIPTION	1) Coyote's War Dance song--49a. 2) [:57] Old Snake's War Dance song--49b. 3) [2:18] Song to drive rain away--49c. 4) [3:06] Rain medicine song for securing sunshine--49d. 5) [3:56] Old Snake's War Dance song--49e. 6) [4:34] Old Snake's War Dance song--49f. 7) [5:18] War Dance song of Old Snake--49g. 8) [6:05] War Dance song of Old Snake--49h. 9) [6:47] Jump Dance song--49i.
PERFORMER	Mrs. Brigmore--4); Phoebe Maddux--all others
LOCATION	Orleans
DATE	April 1926

NOTES

Occasional distortion and echo; surface noise increases at 8). 2) and 3) are "cut off."
 Notated "foot" accompaniment on 1), 5), 7), 9).
 [HHR 29]: 9) "Jump Dance Song of Ipakpakamwa'an."
 [HHR 21]): 1) "This is a medicine song for fighting. Everybody was mad at Coyote. He had done something. He said he could get away, they couldn't kill him and he saw them coming by the door and he was dancing a war dance in the house and he had a fire in the middle of the floor (Indian house) and he took and put his hands down the ashes and threw them out to those who were coming to kill him and they all fell down with ashes in their eyes! There were ten rows of warriors but he jumped over them all . . . and got away."
 3) "The bluejay is medicine because it is blue like a blue sky - but the bluejay hasn't anything to do with the rain or fair weather as a person or bird."
 5) "It means that he thought he would go and die close to the woman that used to talk nicely to him."
 Transcriptions on [HHR 31:548-60].
 Early index indicated incorrectly that all songs were sung by Maddux.
 Translations of 1) through 5) on [HHR 15:76, 78];
 translations of 1), 3), 4), 5) on [HHR 18:4-7].

CYLINDER NO.	138	TIME	7:45
AFS NO.	19,881: 5	QUALITY	good
COLLECTOR NO.	50a-50g		

DESCRIPTION 1) Jump Dance song--50a.
 2) [1:24] Jump Dance song--50b.
 3) [2:30] Johnny Pepper's card game drum song--50c.
 4) [2:59] Johnny Pepper's card game drum song--50d.
 5) [3:37] Johnny Pepper's card game drum song--50e.
 6) [4:35] Johnny Pepper's card game drum song--50f.
 7) [5:30] Card game song--50g.

PERFORMER Phoebe Maddux--1) through 6);
 Philip Steve--7)

LOCATION Orleans

DATE April 1926

NOTES Light surface noise, distortion, and beating; slight tracking problem at beginning and end of 6). Engineer's false start at beginning. Engineer's log also says "voice over problem here." Notated "foot" accompaniment on 2). Rhythmic accompaniment on 3) neither notated nor identified. Rhythmic accompaniment on 7) notated but not identified.
 [INDEX]: 1), 2) "Jump Dance songs belonging to Painotakatch." 7) "A card game song composed and sung by Philip Steve (Donohugh)."
 [HHR 21]: 1) Extensive notes on Jump Dance. Transcriptions on [HHR 31:561-71]. 4) is a continuation of 3); included in transcription 50c. Translation of 5) on [HHR 15:78] and [HHR 18:7]. The latter source says "song of deceased bother [sic] of Dan Charlie of a place downriver from Abner's place at Ayeeth. This song is not Johnny Pepper's song, although he knows it."

CYLINDER NO.	139	TIME	7:22
AFS NO.	19,881: 6	QUALITY	good
COLLECTOR NO.	51a-51d		

DESCRIPTION	1) A song to catch deer--51a. 2) [1:36] War Dance song--51b. 3) [3:09] Good luck song for Indian money--51c. 4) [5:04] Repetition of [51c]--51d.
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PERFORMER	Philip Steve **
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LOCATION	Orleans
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DATE	April 1926
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NOTES	<p>Surface noise, increasing towards end; occasional light distortion; beginning of 4) faint; tracking problem at beginning of 4). 4) is "cut off." Notated "foot" accompaniment on 2).</p> <p>[HHR 21]: 3) "This is the song of the Indian money. He lives right on the point at Weitchpec where the Trinity and Klamath rivers come together. And he was poor and went up that Klamath River. He went on the ridge and he heard a noise in the ocean and he thought he would play there himself and he got good luck."</p> <p>Transcriptions on [HHR 31:572-83].</p> <p>Translations of 1) and 3) on [HHR 15:79]; 1) "This song belonged to his father, who was Orleans Bar Steve, and before that his ancestors had it."</p> <p>Translations of 1) and 3) on [HHR 18:7-9].</p> <p>** The cylinder box label incorrectly lists Phoebe Maddox as the performer on 1) and 2), thus the engineer's announcement is also incorrect. Roberts's transcriptions identify Philip Steve as the performer.</p>
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CYLINDER NO.	140	TIME	7:06
AFS NO.	19,881: 7	QUALITY	fair/good
COLLECTOR NO.	52a-52d		

DESCRIPTION 1) Love song--52a.
 2) [1:38] Grizzly Bear song--52b.
 3) [3:45] Coyote's love song--52c.
 4) [5:29] Crescent City Kick Dance song--52d.

PERFORMER Philip Steve

LOCATION Orleans

DATE April 1926

NOTES Echo and distortion throughout; tracking problem at beginning of 1) and 2); surface scratches near end of 4). 1) is "cut off."
 Notated "foot" accompaniment on 4).
 [HHR 21]: 1) "This is Philip Steve's aunt's song. She died long ago. Lived at Orleans and was called Sophie Sam. It was sung by Philip Steve and Hattie Van Zandt." 2) "Bad song, when he is going to eat people and he is going to eat the house, and when he gets mad he is going to claw. He talks that way when he is singing."
 Transcriptions on [HHR 31:584-93]; 2) and 4) are marked "incomplete."
 Translations of 2) and 3) on [HHR 15:80] and [HHR 18:9-10]. According to Harrington, 2) is a "kitaxriharapakkuri, a song of the Winged Ones, a kind of savage and violent first people whose poison medicine is sought through formulae." 3) is a "love song of the Coyote, and means that 'they get hated although you treat them good.'"

CYLINDER NO.	107 **	TIME	8:12
AFS NO.	19,882: 1	QUALITY	good
COLLECTOR NO.	18a-18m		

DESCRIPTION	1) Mountain Squirrel song--18a. 2) [:47] The Duck's song--18b. 3) [1:40] Blue Crane song--18c. 4) [2:31] Jack Snipe song--18d. 5) [3:11] Fox song--18e. 6) [3:50] Skunk song--18f. 7) [4:18] The Wren song--18g. 8) [4:46] Brush Dance--18h. 9) [5:36] Continuation of [18h]--18i. 10) [5:57] Mink song--18j. 11) [6:20] Repetition of [18j]--18k. 12) [6:55] Kick Dance song--18l. 13) [7:31] Kick Dance song--18m.
PERFORMER	Pete Henry--1) through 4); Tintin--5) through 13)
LOCATION	Somes Bar
DATE	March 1926

NOTES

Moderate surface noise; echo and tracking problems in 2) and at the end. Notated rhythmic accompaniment on 5), 8), 9), 12), and 13); 8) and 12) are identified as "foot taps."

[HHR 20]: 4) "The bird is paddling its own eggs down the river and jack snipe is singing about it." 5) "The fox is at bay at the end of a bridge or log wanting to cross but on the bridge is a trap and he is afraid it [will] throw him off into the stream. So he is dancing and singing this song." 6) "The skunk is coming down the hill dancing and swaying his body from side to side as he dances . . ."

7) "The boys are shooting at the wren with bow and arrows and she wants snow and cold to punish them." 11) "The mink was singing this after his wife left him . . . She ran off with another man because she got tired of him. By singing this song he got her back."

6) is associated with a story found in Harrington's monograph, "Tobacco Among the Karuk Indians of California," (BAE Bulletin 94, pp. 238-39). Transcriptions on [HHR 31:181-92]; a note on the same page as the transcriptions of 8) and 9) says "Rec. 18j is omitted. Too faint to transcribe." Translations of 1) through 7), 11), 12) on [HHR 15:49-51].

[INDEX] lists Pete Henry as singer of 1) through 7).

** This cylinder was recorded out of its proper numerical sequence.

CYLINDER NO.	141	TIME	8:13
AFS NO.	19,882: 2	QUALITY	very good
COLLECTOR NO.	53a-53e		

DESCRIPTION 1) Crescent City Drum song for card game--53a.
 2) [2:01] Klamath Deer Skin Dance song--53b.
 3) [4:39] Song sung by Dart, a Lizard--53c.
 4) [7:00] Game Song--53d.
 5) [7:38] Game song--53e.

PERFORMER Philip Steve--1), 2); Fritz Hansen--3);
 Ben Donohugh--4), 5)

LOCATION Orleans

DATE April 8, 1926

NOTES Moderate surface noise near end; tracking problem at beginning of 1) and end of 2). Notated drum accompaniment on 1. Unidentified rhythmic accompaniment on 2).
 [LABEL]: "no. 1 recorded by Miss Roberts, no. 2 recorded by Miss Roberts." Cuts 3 through 5 were recorded by "Mr. Harrington." Because this is the case, this cylinder is also listed in the Harrington Karok collection in this volume.
 3) "Apr. 8, 1926. Rendition by Fritz Hansen of the song sung by Dart (a lizard sp.) after various reptiles make an attack on the Moon to prevent the Moon from killing Dart." 4) and 5) "Rendition by Ben Donohue of words chanted in a certain game. There is no tune, but the length and pitch of the syllables should be recorded."
 [INDEX]: 3), 4), 5) "not good."
 Transcriptions for all cuts except 3) on [HHR 31: 594-601]. In [HHR 29], there is a cross-reference for 2) to "Hawaiian hula."

CYLINDER NO.	142	TIME	9:33
AFS NO.	19,882: 3	QUALITY	good
COLLECTOR NO.	54a-54h (old no. 2) **		

DESCRIPTION

- 1) Katemi'in Pikyavic song--54a.
- 2) [1:21] Pikyavic song--54b.
- 3) [2:34] Pikyavic song--54c.
- 4) [4:07] Maruk Pikyavic song--54d.
- 5) [4:58] Paikére Pikyavic song--54e.
- 6) [6:16] Pikyavic song--54f.
- 7) [7:30] A special Pikyavic song--54g.
- 8) [8:46] Pikyavic song--54h.

PERFORMER Fritz Hansen

LOCATION Orleans

DATE March 1926

NOTES

Moderate surface noise; occasional echo, tracking problems, and overmodulation on 3), 6), 7), and 8); occasional beating on 7) and 8). 3) is "cut off." Brief speech before beginning of 6). Rhythmic accompaniment on 7) and 8): 7) not notated or identified, 8) identified as "foot." Transcriptions on [HHR 31:602-15]; "Maruk" and "Paikére" are the first words in texts of 4) and 5). In [HHR 29], where these songs are headed "Pikyavish songs - Catemiin," Roberts added a note beside the transcription of 1): "Due to slowness of machine in recording, exact original speed & pitch of this song cannot be given nor of any songs on record 54." [HHR 25]: 7) "If anybody hear that song he cry - just like Indian Santa Claus . . . First time that place he make it (pickyavish). Best sing this one. Just like Indian god." [NOTE on cataloging worksheet]: "This cylinder was discovered by Elaine Mills at the National Anthropological Archives among the cylinders attributed to John P. Harrington. It was subsequently sent over to the Library of Congress to be included in the Helen Roberts collection . . . Miss Roberts failed to include this cylinder on her original list sent to the Library in 1936, which accompanied the cylinders. It has been speculated that John P. Harrington may have borrowed the cylinder from Miss Roberts and failed to return it to her."

** Roberts designated this cylinder as "54 (old 2)"; apparently it was originally the second cylinder of the collection. It is not the same cylinder that is listed as "54" in her 1936 index (now cyl. "56" in the Harrington Karuk collection).

CYLINDER NO.	143	TIME	9:39
AFS NO.	19,882: 4	QUALITY	good
COLLECTOR NO.	55a-55h (old no. 3)		

DESCRIPTION

- 1) Kick Dance song--55a.
- 2) [1:18] Kick Dance song--55b.
- 3) [2:19] Kick Dance song (repetition of 55b with drumming)--55c.
- 4) [3:39] Kick Dance song about an automobile--55d.
- 5) [5:01] "Experiment"--55e.
- 6) [5:27] Heavy Kick Dance song--55f.
- 7) [6:50] Kick Dance song used on Medicine Mountain--55g.
- 8) [8:34] Kick Dance song--55h.

PERFORMER Fritz Hansen

LOCATION Orleans

DATE March 1926

NOTES

Moderate surface noise; overmodulation on high pitches on 1), 2), and 3); moderate distortion. Notated "foot" accompaniment on 2) and 7). Notated "drum" accompaniment on 3). Unidentified rhythmic accompaniment also on 4), 6), and 8); only 6) is notated.

Transcriptions of all except 5) on [HHR 31:616-30].

[LABEL]: 3) "Repetition of b giving drumming (or kicking)." 5) "nothing."

[HHR 25]: "When doctor sick plenty men dance. Just kick - no instruments. Sound in record is for foot stamps, not drum." 8) "If he want he can call anything he think of in the song."

KITANEMUK MUSIC

THE JOHN PEABODY AND CAROBETH HARRINGTON COLLECTION

COLLECTORS: John Peabody Harrington (1884–1961); Carobeth Harrington Laird (1895–1983)

PERFORMERS: Angela Lozada, Magdalena Olivas

LOCATION: Tejon Ranch area, near Bakersfield, California

DATES: Between November 1916 and April 1917

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives, 1948; Smithsonian Institution, 1981

CYLINDER NUMBERS: 988–1018; 1366–1370, 1375–1387

AFS NUMBERS: 20,335–20,336; 20,348–20,349

SMITHSONIAN INSTITUTION INVENTORY NUMBERS: 00001120 to 00001124, 00001129 through 00001141

Forty-nine four-inch cylinders containing songs recorded by Kitanemuk women for John Peabody Harrington and his wife Carobeth, probably at Tejon Ranch near Bakersfield, California, in 1916 and 1917. The cylinders were transferred to the Library of Congress from the National Archives in 1948 and from the Smithsonian Institution in 1981.

This collection is intricately meshed with Harrington's Southern Valley Yokuts recordings and has ties to his Chumash collection as well. If song origins were the only determinant of collection boundaries, these recordings would probably be located in the Yokuts collection. John Johnson, of the Santa Barbara Museum of Natural History, has pointed out the difficulties with the Kitanemuk label. In 1988 he visited Dolores Montes, a Kitanemuk

man who is the grandson of Magdalena Olivas. Mr. Montes was able to recognize his grandmother's voice but not the songs. Based on his readings of Harrington's notes, Johnson comments that "it turns out that virtually all of the songs recorded by Harrington may be determined to be of Yokuts origin, not Kitanemuk after all. Most were songs which Magdalena Olivas recalled from childhood from Yokuts men who sang at fiestas she attended. . . . Most of the songs she sang for Harrington were by a man named Shapakay . . . who was a Wowol Yokuts shaman. Others were from a Yokuts man named Simon and a Chunut Yokuts chief named Juan Moynal ('mujnal')" (letter of August 17, 1988).

In phone conversations with Cylinder Project staff, Johnson also noted that Angela Lozada's granddaughter, Celestina Montes, provided leads that her grandmother was Tubatulabal, a group with which the Kitanemuk had trading and ritual alliances. There are references to the Yokuts origins of many of Lozada's songs as well (see the references to her daughter Maria's father and to Bill Chico). The Smithsonian Institution's Bureau of American Ethnology labeled the Lozada recordings as Yokuts on its catalog cards; the Library of Congress recording engineer, reading from those labels, also announces these as Yokuts songs.

But Harrington identified both singers as Kitanemuk. According to Elaine Mills and Ann Brickfield, editors of the third volume in the guide to *The Papers of John Peabody Harrington in the Smithsonian Institution, 1907–1957*, "Lozada and her husband, Juan, were Kitanemuk Indians working with Harrington in the Kitanemuk language as well as Tubatulabal. She came from a Kitanemuk, Serrano [=Kawaiisu], and Tubatulabal background, but claimed to be least fluent in Tubatulabal" (p. 56). Magdalena Olivas, An-

gela Lozada's aunt, is identified as Kitanemuk on p. 60 of the same volume. It is the general Federal Cylinder Project policy to use the tribal affiliation of the performers as the basis for defining collections.

Information on the recordings is included with Harrington's Yokuts documentation, described on pp. 141–60 of volume 2 of the guide to Harrington's papers. Many of the notes are in Carobeth Harrington's handwriting. References to the microfilms in the **NOTES** for the cylinders have the form [JPH] plus the series (Roman numeral "II" for volume 2), reel, and frame numbers. Abbreviations Harrington used in his materials are explained in the **NOTES** following their first appearance. Harrington's orthography (including the Spanish "j" where the English spelling is "y") is followed as closely as possible, though some diacritics are not reproducible on Cylinder Project word-processing software.

Originally included in the Kitanemuk collection were cylinders 1371 to 1374, marked with Harrington's abbreviation for Magdalena (Magd.) and numbered sequentially with her other material. The singer, however, was José Juan Olivas, Magdalena's husband, a prominent performer in Harrington's Chumash collection. Since some of the songs on these four cylinders duplicate those found in Olivas's

Chumash recordings, the cylinders are now listed with the Chumash collection. Harrington presumably recorded both singers on the same occasion, had their cylinders grouped together, and labeled the boxes without reference to the contents. See also cylinder 1128 in the Chumash collection, marked "JJO [José Juan Olivas] 34" but containing a lullaby sung by one or two women; possibly Magdalena was the performer.

While the notes for the songs frequently identify composers, accompanying stories, and so on, only a few song genres are specified by name in this collection:

- Churea Dance song
- Fiesta songs
- Pay'ori Dance songs
- Peon Game songs
- Wajnajsh song

If the documentation provides no explanation about the song(s) on a cylinder, they are labeled "unidentified." Those songs for which information other than a title or genre is supplied are labeled "untitled."

The recording engineer announces the date of Lozada's recordings as 1921, a mistake found on the Bureau of American Ethnology labels for those cylinders.

KITANEMUK MUSIC
THE JOHN PEABODY AND CAROBETH HARRINGTON COLLECTION

CYLINDER NO.	988	TIME	1:38
AFS NO.	20,335: 1	QUALITY	very good

DESCRIPTION [0:38] shroko'otana.
 PERFORMER Angela Lozada (1)
 NOTES Occasional overmodulation. Talking audible at 0:30.
 [JPH II,101,391]: "father of Maria sung this at
 R.C. when people danced. Is Tu. language and inf.
 does not know what words mean. Song of cunada
 [sister-in-law] of father of inf's."
 "Maria's father" is mentioned frequently as the
 source of Angela Lozada's songs. Probably refers to
 the father of Maria Wheaton, one of Harrington's
 principal Yokuts informants who also spoke Kitanemuk
 (see p. 145 in volume 2 of the guide to the
 Harrington papers).
 "R.C." = Rio Chiquito, a reference to
 a Tubatulabal-speaking area
 "Tu." = Tule River Reservation

CYLINDER NO.	989	TIME	2:30
AFS NO.	20,335: 2	QUALITY	very good

DESCRIPTION [0:27] jihilana trupinu.
 PERFORMER Angela Lozada (2)
 NOTES Occasional overmodulation; tracking problems at 1:38
 and near end. Program ends abruptly.
 [JPH II,101,392]: "also sung by father of Maria
 . . . Tuleno."

CYLINDER NO.	990	TIME	2:14
AFS NO.	20,335: 3	QUALITY	very good

DESCRIPTION [0:21] Untitled song.
 PERFORMER Angela Lozada (3)
 NOTES Occasional overmodulation; tracking problem at 1:16.
 Brief speech at end.
 [JPH II,101,392]: "Bill Chico taught inf. this.
 Sounds like Tu. mestiza cancion. Inf. and others
 used to dance when B.C. sung this."

CYLINDER NO.	991	TIME	2:11
AFS NO.	20,335: 4	QUALITY	very good
DESCRIPTION	[0:23] Untitled song.		
PERFORMER	Angela Lozada (4)		
NOTES	Occasional overmodulation. Program cut off at end. [JPH II,101,393]: "Song of Bill Chiquito. 'Sounds like Tuleña.' All said this song was 'mesticio.'"		

CYLINDER NO.	992	TIME	2:19
AFS NO.	20,335: 5	QUALITY	very good
DESCRIPTION	[0:19] Untitled song.		
PERFORMER	Angela Lozada (5)		
NOTES	Overmodulation. Program cut off at end. [JPH II,101,393-94]: "1st cousin of inf.s mother taught this song. . . This and nos. 1 & 2 make from Poso Flat."		

CYLINDER NO.	993	TIME	2:12
AFS NO.	20,335: 6	QUALITY	very good
DESCRIPTION	Untitled song.		
PERFORMER	Angela Lozada (6)		
NOTES	Machine noise. Volume level increases near middle, then overmodulation. Brief speech at end. [JPH II,101,394]: "Maria's father sung this."		

CYLINDER NO.	994	TIME	2:51
AFS NO.	20,335: 7	QUALITY	very good
DESCRIPTION	[0:51] Untitled song.		
PERFORMER	Angela Lozada (8)		
NOTES	Occasional overmodulation. Program cut off at end. [JPH II,101,396]: "Maria's father sung it at fiestas."		

CYLINDER NO.	995	TIME	2:20
AFS NO.	20,335: 8	QUALITY	good
DESCRIPTION	Untitled song.		
PERFORMER	Angela Lozada (9)		
NOTES	Overmodulation.		

CYLINDER NO.	996	TIME	2:28
AFS NO.	20,335: 9	QUALITY	good

DESCRIPTION	Untitled song.
PERFORMER	Angela Lozada (10)
NOTES	Light surface and machine noise. Program fades in and out beginning at 1:39. Tracking problem at 1:52. Abrupt ending. [JPH II,101,397]: "sung by Maria's father at fiestas."

CYLINDER NO.	997	TIME	2:24
AFS NO.	20,335: 10	QUALITY	fair

DESCRIPTION	[0:18] Untitled song.
PERFORMER	Angela Lozada (11)
NOTES	Light surface and machine noise; occasional overmodulation and tracking problems. Abrupt ending. [JPH II,101,397]: "watifti' was cuñada of Maria's father and all these songs were de el. This song mentions the lucero, says adelante de mi rayo'."

CYLINDER NO.	998	TIME	2:23
AFS NO.	20,335: 11	QUALITY	very good

DESCRIPTION	Untitled song.
PERFORMER	Angela Lozada (12)
NOTES	Light surface and machine noise; overmodulation. Abrupt ending.

CYLINDER NO.	999	TIME	2:38
AFS NO.	20,335: 12	QUALITY	good

DESCRIPTION	[0:34] Untitled song.
PERFORMER	Angela Lozada (13)
NOTES	Light surface and machine noise; overmodulation. False start at 0:25. Tracking problem at beginning.

CYLINDER NO.	1000	TIME	2:16
AFS NO.	20,335: 13	QUALITY	fair
DESCRIPTION	Untitled song.		
PERFORMER	Angela Lozada (14)		
NOTES	Surface and machine noise, increasing near end; overmodulation; tracking problems at beginning and end. Abupt ending. [JPH II,101,399]: "Song of Maria's father. Nescit meaning."		
<hr/>			
CYLINDER NO.	1001	TIME	2:17
AFS NO.	20,335: 14	QUALITY	poor
DESCRIPTION	[0:22] Untitled song.		
PERFORMER	Angela Lozada (15)		
NOTES	Surface and machine noise; overmodulation; beating. Program faint, improving at 1:18. [JPH II,101,400]: "Sung by Bill Chiquito."		
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CYLINDER NO.	1002	TIME	3:45
AFS NO.	20,335: 15-16	QUALITY	fair; good
DESCRIPTION	1) [:16] Untitled song. 2) [2:34--Unidentified song].		
PERFORMER	Angela Lozada (16)		
NOTES	Engineer misidentifies this as cylinder 1001. Two takes of this cylinder; the second was recorded at a slower speed and is of better quality. The timings listed above are from the second take. Surface noise; occasional overmodulation. Loud, shrill whistling sound at several points during 1); possibly extraneous noise or part of program. Echoing at end of 1). Brief speech between 1) and 2). False start precedes 2). [JPH II,101,400]: ". . . like all others it is for Fiesta. Maria's father sang this."		
<hr/>			
CYLINDER NO.	1003	TIME	3:38
AFS NO.	20,335: 17	QUALITY	very good
DESCRIPTION	[0:24] Untitled song.		
PERFORMER	Angela Lozada (17)		
NOTES	Surface and machine noise; occasional overmodulation. [JPH II,101,401]: "Means 2 girls are sick and are looking at the man who is dancing."		

CYLINDER NO.	1004	TIME	3:32
AFS NO.	20,335: 18	QUALITY	very good

DESCRIPTION	Untitled song.		
PERFORMER	Angela Lozada (18)		
NOTES	Light surface and machine noise; overmodulation. [JPH II,101,401]: "Sung by Maria's father . . . a fiesta song."		

CYLINDER NO.	1005	TIME	4:00
AFS NO.	20,336: 1	QUALITY	fair/good

DESCRIPTION	[0:25] Untitled song.		
PERFORMER	Angela Lozada (19)		
NOTES	Surface and machine noise; overmodulation; tracking problems throughout. [JPH II,101,402]: "This is R.C. language."		

CYLINDER NO.	1006	TIME	3:57
AFS NO.	20,336: 2	QUALITY	fair/good

DESCRIPTION	[Unidentified song].		
PERFORMER	Angela Lozada (20)		
NOTES	Surface and machine noise; overmodulation; tracking problems throughout. Program cut off at end.		

CYLINDER NO.	1007	TIME	3:07
AFS NO.	20,336: 3	QUALITY	good

DESCRIPTION	Untitled song.		
PERFORMER	Angela Lozada (21)		
NOTES	Surface noise and overmodulation. [JPH II,101,403]: "This is a song of Bill Chiquito."		

CYLINDER NO.	1008	TIME	3:52
AFS NO.	20,336: 4	QUALITY	fair

DESCRIPTION	1) [0:17] Untitled song. 2) [1:25--Repetition].		
PERFORMER	Angela Lozada (22)		
NOTES	Surface and machine noise; overmodulation; tracking problem throughout 2). Brief talking at end of 1). [JPH II,101,403]: "This is a Serrano song."		

CYLINDER NO.	1009	TIME	3:09
AFS NO.	20,336: 5	QUALITY	fair/poor

DESCRIPTION Payo'ri Dance song.
 PERFORMER Angela Lozada (23)
 NOTES Surface noise; overmodulation; tracking problems.
 [JPH II,101,404]: "This also is a Serrano song.
 This is payo'ri dance - inf. saw it danced at R.C.
 Evidently = Tulareño war dance?"

CYLINDER NO.	1010	TIME	3:52
AFS NO.	20,336: 6	QUALITY	fair/poor

DESCRIPTION [0:23] Untitled song.
 PERFORMER Angela Lozada (25)
 NOTES Surface and machine noise; overmodulation; tracking problems.
 [JPH II,101,405]: "This is Tu song - sung by cuñada of inf. former husband."

CYLINDER NO.	1011	TIME	2:24
AFS NO.	20,336: 7	QUALITY	good/fair

DESCRIPTION Peon Game song.
 PERFORMER Angela Lozada (26)
 NOTES Overmodulation; program fades out sporadically.
 [JPH II,101,405]: "This is 'mesticio' de Sonoreño and Span. song of inf.s dead compadre, Jesus Miranda in R.C."

CYLINDER NO.	1012	TIME	1:43
AFS NO.	20,336: 8	QUALITY	poor

DESCRIPTION Payosi [probably "payori"] Dance song.
 PERFORMER Angela Lozada (27)
 NOTES Surface and machine noise; tracking problems; overmodulation; program fades out sporadically.
 See cylinder 1009 regarding the song spelling.
 [JPH II,101,406]: "Serr. song. Serr. from Paiute sung this when come to R.C."

CYLINDER NO.	1013	TIME	3:04
AFS NO.	20,336: 9	QUALITY	fair
DESCRIPTION	[Unidentified song].		
PERFORMER	Angela Lozada (28)		
NOTES	Surface and machine noise; overmodulation; tracking problems; program fades out sporadically. [BOX LID]: "Dup."		
<hr/>			
CYLINDER NO.	1014	TIME	3:34
AFS NO.	20,336: 10	QUALITY	good
DESCRIPTION	[Unidentified song].		
PERFORMER	Angela Lozada (29)		
NOTES	Surface and machine noise; overmodulation; tracking problem at 2:05.		
<hr/>			
CYLINDER NO.	1015	TIME	3:06
AFS NO.	20,336: 11	QUALITY	poor/fair
DESCRIPTION	1) [0:18] Peon Game song. 2) [1:44--Repetition].		
PERFORMER	Angela Lozada (30)		
NOTES	Surface noise; overmodulation; program fades out sporadically; tracking problem at beginning of 1). Inaudible words at end of 1). [JPH II,101,408]: "This is peon song. Old man called Coyote (= Jose Miguel?) sang this at fiesta. Others, who came from over in this part of the country also sang it. Called him Coyote because he talked Top., Serr., and Jam. - was smart. This is the song that inf.s mother sung."		
<hr/>			
CYLINDER NO.	1016	TIME	3:19
AFS NO.	20,336: 12	QUALITY	fair
DESCRIPTION	1) Peon Game song. 2) [1:59] Peon Game song.		
PERFORMER	Angela Lozada (31-32)		
NOTES	Overmodulation; program fades out sporadically; tracking problems at beginning of 1) and 2). [JPH II,101,409]: 1) "inf. heard at Whiskey Flat at fiesta." 2) "Cancion de puras mujeres during peon game. R.C. language. Inf.s cuñada sang this."		

CYLINDER NO.	1017	TIME	3:02
AFS NO.	20,336: 13	QUALITY	poor
DESCRIPTION	Untitled song.		
PERFORMER	Angela Lozada (33)		
NOTES	Surface noise; program fades out sporadically; severe tracking problems and overmodulation. [JPH II,101,410]: "Maria's father sang this."		

CYLINDER NO.	1018	TIME	2:09
AFS NO.	20,336: 14	QUALITY	fair/poor
DESCRIPTION	[0:22] Peon Game song.		
PERFORMER	Angela Lozada (34)		
NOTES	Surface noise; overmodulation; program fades out sporadically. False start at 0:13. [JPH II,101,411]: "This is a peon song too. compañero of no. 26 above."		

CYLINDER NO.	1366	TIME	2:23
AFS NO.	20,348: 6	QUALITY	poor
COLLECTOR NO.	1	S.I. NO.	00001120
DESCRIPTION	1) [0:21] "Sung by Mujnal." 2) [1:34] Song "by Shapakaj."		
PERFORMER	Magdalena Olivas (1-2)		
NOTES	Surface noise; beating; tracking problems; distortion in 2). 2) ends abruptly. [JPH II,101,416-17].		

CYLINDER NO.	1367	TIME	2:28
AFS NO.	20,348: 7	QUALITY	good
COLLECTOR NO.	2	S.I. NO.	00001121
DESCRIPTION	1) [0:19--Repetition of song by Shapakaj]. 2) [1:34] Song "by Simon."		
PERFORMER	Magdalena Olivas (2-3)		
NOTES	Light surface and machine noise; occasional distortion. Talking audible before 1). Long silence on preservation tape precedes this cylinder. [JPH II,101,418]: "Simon, bailador de Lemoore, Lemoore lang. Thinks it means we are going to stop dancing. 1st verse in Tachi, 2nd verse in Tej."		

CYLINDER NO.	1368	TIME	1:35
AFS NO.	20,348: 8	QUALITY	good
COLLECTOR NO.	3	S.I. NO.	00001122

DESCRIPTION [2nd verse of preceding song?].
 PERFORMER Magdalena Olivas (3)
 NOTES Light surface noise; some beating; occasional distortion.

CYLINDER NO.	1369	TIME	2:21
AFS NO.	20,348: 9	QUALITY	good
COLLECTOR NO.	4	S.I. NO.	00001123

DESCRIPTION [0:18] Wajnajsh song by Shapakaj.
 PERFORMER Magdalena Olivas (4)
 NOTES Surface noise; occasional beating and distortion.
 Program drops out momentarily at 1:23.
 [JPH II,101,418-19]: "Means ya va amanecer ahora [it is about to dawn], ya amanecio la chirreonera. When he was dancing they shouted to him asking what song is this and he explained it to them."

CYLINDER NO.	1370	TIME	2:34
AFS NO.	20,348: 10	QUALITY	good
COLLECTOR NO.	5	S.I. NO.	00001124

DESCRIPTION [0:24] Shapakaj's churea dance song.
 PERFORMER Magdalena Olivas (5)
 NOTES Surface and some machine noise. Ends abruptly.
 [JPH II,101,419-20]: "Means agui estoy, ya voy a bailer, voy a arremedar al coyote. Ella arriba tambien . . . they dance this dance like a polka."

CYLINDER NO.	1375	TIME	2:16
AFS NO.	20,349: 3	QUALITY	good
COLLECTOR NO.	11	S.I. NO.	00001129

DESCRIPTION [0:16] Shapakaj's song.
 PERFORMER Magdalena Olivas (11)
 NOTES Surface noise.
 [JPH II,101,422]: "When Shapakaj was a boy like Vicente he bathes much in BV lake and lo sacaron los animales. Song means fortuna que me sacaron. . . . The elks got him out. Not everybody knows this song."

CYLINDER NO.	1376	TIME	2:04
AFS NO.	20,349: 4	QUALITY	very good
COLLECTOR NO.	12	S.I. NO.	00001130

DESCRIPTION [0:20] Untitled song.
 PERFORMER Magdalena Olivas (12)
 NOTES Surface noise.
 [JPH II,101,423-24]: "I gave the plumero to the girl
 . . . at the edge of the crowd." "All above songs
 are of Shapakaj, only 1 is of Mujnal and one is by
 Simon. Simon was of Visalia. He was a bailador."

CYLINDER NO.	1377	TIME	2:22
AFS NO.	20,349: 5	QUALITY	very good
COLLECTOR NO.	14	S.I. NO.	00001131

DESCRIPTION [0:17--Unidentified song].
 PERFORMER Magdalena Olivas (14)
 NOTES Surface noise. [JPH II,101,426-27].

CYLINDER NO.	1378	TIME	2:15
AFS NO.	20,349: 6	QUALITY	good
COLLECTOR NO.	15	S.I. NO.	00001132

DESCRIPTION [0:25] Untitled song.
 PERFORMER Magdalena Olivas (15)
 NOTES Surface noise. Speech at 0:20.
 [JPH II,101,428]: "I am going to one side of the
 hole where they took me out. Compañero to the song
 about Shapakaj coming out of the lake that Magd. sung
 the other day. The trail goes to one side of the
 hole. This is what the song says."

CYLINDER NO.	1379	TIME	2:20
AFS NO.	20,349: 7	QUALITY	good
COLLECTOR NO.	16	S.I. NO.	00001133

DESCRIPTION [0:26] Untitled song.
 PERFORMER Magdalena Olivas (16)
 NOTES Surface noise. Screeching noise at 0:05.
 [JPH II,101,428-29]: "Yo voy adelante y me tiraran
 en la lumbre para reirse de mi [I am going forward
 and they threw me in the fire to laugh at me]."

CYLINDER NO.	1380	TIME	2:03
AFS NO.	20,349: 8	QUALITY	good
COLLECTOR NO.	17	S.I. NO.	00001134

DESCRIPTION [0:18] Untitled song.
 PERFORMER Magdalena Olivas (17)
 NOTES Surface noise. Laughing and speech at 0:05.
 [JPH II,101,429]: "Sung by tsowot^c (Francisco) at
 place in front of Nancy's house where we dug cuentitas
 - was big fiesta. Mentions flower of toloache."

CYLINDER NO.	1381	TIME	2:59
AFS NO.	20,349: 9	QUALITY	good
COLLECTOR NO.	18	S.I. NO.	00001135

DESCRIPTION [1:15] Song of tsowot^c.
 PERFORMER Magdalena Olivas (18)
 NOTES Surface noise. Intermittent speech from 0:06 to
 start of song.
 [JPH II,101,430].

CYLINDER NO.	1382	TIME	2:24
AFS NO.	20,349: 10	QUALITY	good
COLLECTOR NO.	19	S.I. NO.	00001136

DESCRIPTION Untitled song.
 PERFORMER Magdalena Olivas (19)
 NOTES Surface noise.
 [JPH II,101,430-31]: "Magd. says that she will sing
 so Eug. can hear song hechicero who was curando girl.
 Eug. seems to know about it . . . Shapakaj sung this
 at Las Tunas. Girl got sick and they called Shapakaj
 to cure her. Lots of people watching him. 'Ya me voy
 andar ese gavilan dice asi."
 ["Eug." is Eugenia Mendez, another Kitanemuk
 informant.]

CYLINDER NO.	1383	TIME	2:52
AFS NO.	20,349: 11	QUALITY	good
COLLECTOR NO.	20	S.I. NO.	00001137

DESCRIPTION [0:20--Unidentified song].
 PERFORMER Magdalena Olivas (20)
 NOTES Surface noise. Speech just before song.
 [JPH II,101,431]: "Eug. calls phonograph "Watishti'
 (=musico). Man who sung muy bien for dancers was
 called thus."

CYLINDER NO.	1384	TIME	2:37
AFS NO.	20,349: 12	QUALITY	fair/good
COLLECTOR NO.	21	S.I. NO.	00001138

DESCRIPTION [0:28] Untitled song.
 PERFORMER Magdalena Olivas (21)
 NOTES Surface noise. Speech audible at 0:13.
 Song fragment at 2:36 after pause beginning at 2:18.
 [JPH II,101,432]: "'Los amigos de el lo hicieron
 arrancar porque la batieron la perpibata en un ollar -
 muy fuerte.' J.J. version. . . . Asked dancer who
 his friends were who gave him this song, he names
 animal or bird, but song does not name any animal.
 Song of Shapakaj."

CYLINDER NO.	1385	TIME	3:31
AFS NO.	20,349: 13	QUALITY	poor
COLLECTOR NO.	22	S.I. NO.	00001139

DESCRIPTION Untitled song.
 PERFORMER Magdalena Olivas (22)
 NOTES Surface noise. Program unidentifiable, inaudible.
 Engineer announces incorrect reel item number ("12")
 and Smithsonian Institution inventory number.
 [JPH II,101,433]: "Sung by dancer called hwi't - sung
 in Tejon with . . . Shapakaj made fun of him - smallpox
 within a week - went to Visalia - family died of
 smallpox - new bailador - never came here anymore."

CYLINDER NO.	1386	TIME	2:37
AFS NO.	20,349: 14	QUALITY	very good
COLLECTOR NO.	23	S.I. NO.	00001140

DESCRIPTION Untitled song.
 PERFORMER Magdalena Olivas (23)
 NOTES Surface noise.
 [JPH II,101,434]: "Nombra - feather skirt. Sung by
 inf's brother, Jose Cota, relation of José, Victor
 Cota, lives now in S.B."

CYLINDER NO.	1387	TIME	2:28
AFS NO.	20,349: 15	QUALITY	very good
COLLECTOR NO.	24	S.I. NO.	00001141

DESCRIPTION Untitled song.
PERFORMER Magdalena Olivas (24)
NOTES Surface noise.
 [JPH II,101,434-35]: "Dancer sings no. 24 when dance
 is over - holds tsuq in hand & sings - people know it
 is time to go home. Bob sings this song but very
 differently in his own language."
 [Bob may be "Bob Testa," the Yokuts singer.]

KLAMATH MUSIC

THE SAMUEL ALFRED BARRETT COLLECTION

COLLECTOR: Samuel Alfred Barrett (1879–1965)

PERFORMER: Charley Cowen

LOCATION: Klamath Reservation, Klamath Lake, Oregon

DATE: August–September 1907

SPONSOR: University of California Department of Anthropology, with funding from Mrs. Phoebe Apperson Hearst

PROVENANCE: Gift of Helen Heffron Roberts, 1956

AFS NUMBERS: 11,131: A2; 11,133: B

LOWIE MUSEUM NUMBERS: 24–1521 and 1509 (14–1099 and 1088)

AMNH NUMBERS: 1459, 1469

COLLECTOR'S FIELD NUMBERS: 121, 110

Disc copies of two cylinders containing Klamath Indian music recorded by Samuel Alfred Barrett in 1907 on the Klamath reservation in Oregon. The discs containing this collection as well as other samples of California Indian music recorded by Alfred and Henriette Kroeber and by Barrett were a gift to the Library of Congress from Helen Heffron Roberts in 1956. The original cylinders are part of a larger collection at the Lowie Museum of Anthropology, Berkeley, California (see volume 3 of the museum's unpublished guide to

its ethnographic recordings).

Roberts used a copy of these cylinders, initially at the American Museum of Natural History (AMNH) in New York, to make her disc recordings. Hence each cylinder has an AMNH inventory number in addition to its two Lowie accession numbers. This set of cylinders, "acquired by AMNH in 1909 by exchange with U. of Cal.," is now in the Archives of Traditional Music, Indiana University.

Barrett was the first graduate student in the University of California's Department of Anthropology (established in 1901 purely as a research department funded by non-university sources, primarily Mrs. Phoebe Hearst). These cylinders, containing gambling and scalp dance songs, were part of his contribution to the Ethnological and Archaeological Survey of California. His only publication regarding the work at Klamath Lake was a material culture survey that does not mention such recordings ("The Material Culture of the Klamath Lake and Modoc Indians of Northeastern California and Southern Oregon," *University of California Publications in American Archaeology and Ethnology* 5, no. 4 [1910]).

In 1890, A.S. Gatschet published *The Klamath Indians of Southwestern Oregon* containing many song texts. Leslie Spier subsequently commented on the shamanistic songs in this collection in *Klamath Ethnography*, pp. 131–38. See also the songs identified as "Klamath" in the Lummi Hupa collection in this catalog.

KLAMATH MUSIC
THE SAMUEL ALFRED BARRETT COLLECTION

AFS NO.	11,131: A2	TIME	2:16
LOWIE NO.	24-1521 (14-1099)	QUALITY	poor
AMNH NO.	1459		
FIELD NO.	121		

DESCRIPTION Naiatiutc (gambling song).
PERFORMER Charley Cowen
DATE September 1907

NOTES Very faint. Machine noise. Song interspersed with shouts or whoops and possibly spoken words.
[HHR]: "Song sung with hand game."
In Klamath Ethnography, Leslie Spier speaks of the "naiatia" as a game recently introduced to the Klamath people from the north (p. 78).

AFS NO.	11,133: B [?]	TIME	2:30
LOWIE NO.	24-1509 (14-1088)	QUALITY	fair/poor
AMNH NO.	1469		
FIELD NO.	110		

DESCRIPTION Catac (scalp dance song).
PERFORMER Charley Cowen
DATE August-September 1907

NOTES Distorted sound; machine noise. Song interspersed with spoken words and whoops. [There should be two cylinders recorded on side B of AFS disc 11,133: 1) two Yuki doctor songs, and 2) the Klamath Scalp Dance song. Only one song is heard, so this would seem to be the Klamath Lake cylinder.]
[HHR]: "Interspersed with talking by the head singer."
The Lowie Museum guide (vol. 3, p. 2) gives the title as "Catcac."
Spier describes the "satca" on pp. 33-35 of Klamath Ethnography.

KONKOW MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867–1957)

PERFORMERS: Pablo Sylvers (d. 1941),
Amanda Wilson (born ca. 1861)

LOCATION: Chico, California

DATE: March 1937

SPONSORS: Southwest Museum, Los Angeles, California; Eleanor Hague

PROVENANCE: Borrowed from Southwest Museum, 1970

AFS NUMBER: 14,315: B8–B21

COLLECTION NUMBERS: 1, 5–6, 8–10, 21–22, 24, 40–42, [48?]

Tape copy of cylinders containing Konkow Indian music recorded by Frances Densmore in Chico, California, in March 1937. Portions of the several Densmore cylinder collections located at the Southwest Museum were transferred to tape at some point. This tape was borrowed from the museum for duplication at the Library of Congress in 1970. Identified as “Maidu” on the tape and the museum’s lists, the collection is here labeled as “Konkow,” the term specific to the northwestern Maidu in the Chico area.

The engineer’s announcements do not make clear how many cylinders (or portions of cylinders) were recorded. While there are fourteen songs in the Maidu portion of the tape, in at least one case the presence of continuous cylinder sound indicates that two songs were found on the same cylinder. Occasionally the engineer announces two songs together. The cuts are also quite short, indicat-

ing the possibility that the tape is composed of cylinder excerpts rather than complete duplications.

Information on the cylinders has been obtained from the engineer’s announcements, from a Southwest Museum index, and from Densmore’s analysis, *Music of the Maidu Indians* (Southwest Museum, Publications of the Frederick Webb Hodge Anniversary Publication Fund 7), posthumously published in 1958. Two of the songs, as identified, do not seem to match Densmore’s transcriptions; one has been tentatively renamed based on examination of the other fifty-two transcriptions in the monograph.

Pablo Sylvers, a Wintun by birth, had lived among the Konkow for fifty-three of his approximately sixty years and performed songs specifically identified as “Maidu,” but it is clear that there were parallels between the two tribal traditions. Roland Dixon, whose information came largely from a ceremonial leader at Chico, had observed in 1905 that “a large part of the whole [Konkow] dance series was obtained directly from the Wintun Indians” (“The Northern Maidu,” *Bulletin of the American Museum of Natural History* 17, part 3, pp. 287–88).

The entry for each recording includes “collection numbers” and references to the pages in the monograph on which the transcriptions are found. The former are the equivalent of the “record numbers” Densmore used in her book (pp. ix–x). The latter are more immediately accessible than references to Densmore’s “serial numbers” (which are therefore not cited).

Song genres found in this partial collection are:

Dream Dance song
Duck Dance song
Handgame song

Hesi Dance song
Social Dance songs
Songs connected with gathering acorns and
 clover
Songs connected with stories

For more recent samples of Konkow and
Maidu music, see the Rathbun and Beckwith
collections listed in volume 4 of the Lowie Mu-
seum's unpublished guide to its ethnographic
recordings.

KONKOW MUSIC
THE FRANCES DENSMORE COLLECTION

AFS NO.	14,315: B8	TIME	0:53
COLLECTION NO.	1	QUALITY	good

DESCRIPTION	Social Dance song (b).
PERFORMER	Pablo Sylvers (1)
NOTES	Surface noise. Transcription on p. 26.

AFS NO.	14,315: B9	TIME	1:06
COLLECTION NO.	5	QUALITY	fair/good

DESCRIPTION	Song of the Hesi Dance (a).
PERFORMER	Pablo Sylvers (3)
NOTES	Surface noise; muffled. Abrupt ending. Transcription on p. 17.

AFS NO.	14,315: B10	TIME	0:53
COLLECTION NO.	6	QUALITY	fair/good

DESCRIPTION	Song of the Hesi Dance (b).
PERFORMER	Pablo Sylvers (4)
NOTES	Surface noise; muffled. Transcription on p. 18.

AFS NO.	14,315: B11	TIME	0:57
COLLECTION NO.	8	QUALITY	fair/good

DESCRIPTION	Song of the Duck Dance [d].
PERFORMER	Amanda Wilson [4]
NOTES	Surface noise; muffled sound; cut off at end. Transcription on p. 20.

AFS NO.	14,315: B12	TIME	0:57
COLLECTION NO.	9	QUALITY	fair/good

DESCRIPTION	Song of Dream Dance.
PERFORMER	Pablo Sylvers (5)
NOTES	Surface noise; somewhat faint and muffled. Engineer announces this and the following cut together. Transcription on p. 34.

AFS NO.	14,315: B13	TIME	0:46
COLLECTION NO.	10	QUALITY	fair/good
DESCRIPTION	Dance song from Grindstone Village (a).		
PERFORMER	Pablo Sylvers (6)		
NOTES	Surface noise, gradually increasing. Transcription on p. 31.		

AFS NO.	14,315: B14	TIME	1:09
COLLECTION NO.	21	QUALITY	fair/good
DESCRIPTION	The dancers approach the lodge (b).		
PERFORMER	Pablo Sylvers (9)		
NOTES	Abrupt beginning. Surface noise. Engineer announces this and the following cut together. Transcription on p. 26.		

AFS NO.	14,315: B15	TIME	1:03
COLLECTION NO.	22	QUALITY	good
DESCRIPTION	"Bring a blanket."		
PERFORMER	Amanda Wilson (13)		
NOTES	Surface noise; somewhat abrupt ending. Somewhat inaccurate transcription on p. 40.		

AFS NO.	14,315: B16	TIME	1:06
COLLECTION NO.	24	QUALITY	good
DESCRIPTION	Handgame song (a).		
PERFORMER	Pablo Sylvers (10)		
NOTES	Surface noise; somewhat muffled. Transcription on p. 43.		

AFS NO.	14,315: B17	TIME	1:05
COLLECTION NO.	[uncertain]	QUALITY	good/fair
DESCRIPTION	[Unidentified song.]		
PERFORMER	Amanda Wilson [?]		
NOTES	Surface noise; brief sound drop-outs. Announced as "Closing song of girls' adolescence ceremony" [collection no. 39; Amanda Wilson 23] but the program does not match the transcription on p. 49. Engineer announces this and the following cut together.		

AFS NO.	14,315: B18	TIME	0:51
COLLECTION NO.	40	QUALITY	fair

DESCRIPTION Social Dance song (f).
PERFORMER Pablo Sylvers (17)
NOTES Surface noise; distorted, broken-up sound.
Transcription on p. 28.

AFS NO.	14,315: B19-B20	TIME	2:06
COLLECTION NO.	41-42	QUALITY	fair/good

DESCRIPTION 1) "The neglected wife goes away."
2) [1:12] "The neglected wife is pursued by her husband."
PERFORMER Amanda Wilson (24), (25)
NOTES Surface noise; somewhat muffled and distorted.
2) ends rather abruptly.
Transcriptions on pp. 50-51.

AFS NO.	14,315: B21	TIME	0:43
COLLECTION NO.	[48?]	QUALITY	good

DESCRIPTION ["Song of the Sand-Hill Cranes"?]
PERFORMER Amanda Wilson [21?]
NOTES Surface and machine noise. Announced as "The two girls on the bridge" [collection no. 49, Amanda Wilson 29] but the transcription that comes closest to what is heard is on p. 35.

KONKOW MUSIC

THE HELEN HEFFRON ROBERTS COLLECTION

COLLECTOR: Helen Heffron Roberts
(1888–1985)

PERFORMERS: Mrs. Anna Feliz, Jim Stevens
(born ca. 1863), and Mrs. Jim Stevens

LOCATION: Round Valley Reservation,
California

DATE: February–April 1926

SPONSORS: Privately funded; see below.

PROVENANCE: Gift of Helen Heffron Roberts, 1937 (cylinders), 1955 (discs)

CYLINDER NUMBERS: 265–270

AFS NUMBERS: 11,027–11,028

COLLECTOR NUMBERS: 1–6

Six four-inch cylinders containing Konkow Indian music recorded by Helen Heffron Roberts on the Round Valley Reservation near Covelo, California, in 1926. Miss Roberts donated the cylinders to the Library of Congress in 1937 and aluminum disc copies in 1955. The preservation tapes were made from the disc copies rather than from the cylinders themselves.

Cylinder documentation has been found among the manuscripts and fieldnotes Miss Roberts gave to the Library in 1979. Among the relevant papers are “RV [Round Valley] 1,” a typed manuscript containing ethnographic information as well as texts and translations for some of the cylinders; “RV 9,” handwritten fieldnotes from which the typed manuscript was assembled, also containing information on additional cylinders; and “RV 10,” Roberts’s transcription notebook. References to these manuscripts are found in the **NOTES** following the indication [HHR 1 (or 9 or 10)]. Page numbers were not assigned to notebook 9 but are designated for the other materials. In

these notes, Roberts sometimes spells “Stevens” as “Stephens,” and “Feliz” as “Fayless” or “Fayliss.”

In 1980, a reorganized version of “RV 1” was published as *Concow-Maidu Indians of Round Valley—1926*, by Helen Roberts as edited by Dorothy J. Hill (Occasional Publication Number 5 of the Association for Northern California Records and Research). Hill included photos of Jim and Annie Stevens obtained from the Southwest Museum and indicated their birth years (1853 and 1851, respectively). But Mr. Stevens told Roberts he was sixty-three years old at the time they worked together [HHR 1:18], and the collector estimated that his wife was between fifty and sixty, so Hill’s dates seem to be too early.

The same photos appeared in an article by Bertha Parker Thurston in 1936 (“A Rare Treat at a Maidu Medicine-Man’s Feast,” *Mastertkey* 10, no. 1:16–21); Jim Stevens and “Old Woman” at that time lived at Finley, near Lockport.

Roberts recycled some commercially recorded cylinders on her 1926 field trip; consequently some of them have incised numbers, song titles, and performer indications having nothing to do with the field recordings. Such information is cited in the **NOTES** following “[INCISED].”

According to her monograph on Luiseño songs, *Form in Primitive Music*, most of Roberts’s 1926 fieldwork was sponsored by individuals, many of whom were from Santa Barbara; she named these persons on p. v of the preface.

Genres identified in the Konkow collection are:

- Burning Ceremony songs
- Doctoring songs
- Dream Dance songs for the Yeponi society
- Feather Dance songs
- Grass Game songs

Roberts provides some commentary on these genres. See also Roland Dixon's description of the burning ceremony, Yeponi society, and feather dances in "The Northern Maidu," and Alfred Kroeber's and Edwin Loeb's accounts of Chico-area rituals in "The Patwin and Their Neighbors" (pp. 375–91) and "The Eastern Kuksu Cult" (pp. 191–94), respectively.

Additional songs labeled as Konkow in origin were sung by the Nomlaki singer, Dixie Edsall; see the Nomlaki entries in this catalog as well as the Pomo and Wailaki recordings

also collected by Roberts at Round Valley. Notebooks "RV 2" and "RV 10" also contain musical transcriptions of feather dance and other Konkow songs Roberts collected primarily from Lawson Anderson and Mrs. Fulwiders.

Researchers should note that the indices for the collection are not very clear about which cylinder segments were copied on each disc. This catalog is based on listening while consulting transcriptions but in some cases the sound quality is so poor that it is difficult to be sure which song was being sung.

KONKOW MUSIC
THE HELEN HEFFRON ROBERTS COLLECTION

CYLINDER NO.	265	TIME	0:56
AFS NO.	11,027: A1	QUALITY	very poor
COLLECTOR NO.	1a-1b		

DESCRIPTION 1) [Unidentified song--1a].
 2) A Quincy song from the Susanville Indians, used
 for the Grass Game--1b.

PERFORMER Mrs. Anna Feliz

NOTES [HHR index]: 1) "was inaudible; not copied [to
disc]." 2) "Faint."
2) is divided into two renditions according to the
transcriptions; there are three bands of recorded
sound on the cylinder. "1c," however, is inscribed
on the disc copy, rather than either "1a" or "1b."
Machine and surface noise. Program very faint.
Tracking problem at the end.
2) Quincy and Susanville were within traditional
Maidu territory, so 2) may be Maidu in origin.
Transcription of 2) on [HHR 10:12-13].
Text and translation on [HHR 1:45].
[INCISED]: "Vaudeville. At the Village Post
Office. 9687."

CYLINDER NO.	266	TIME	2:51
AFS NO.	11,027: A2-A4	QUALITY	very poor
COLLECTOR NO.	2a-2c		

DESCRIPTION 1) Dream Dance for the Yeponi--2a.
2) [ca. 1:01] "The same, repeated"--2b.
3) [2:12] Night Worship song of the Concow--2c.

PERFORMER Mrs. Anna Feliz

NOTES Machine and surface noise. Program very faint.
Accompaniment audible on 1) and 2).
[HHR index]: All three cuts described as "weak."
[HHR 10:13]: 1), 2) "Mrs. Feliz. Her own Aunt's dancing song. A Dream Dance for the Masons."
[HHR 1:46-47]: 1-2) "The spirits are supposed to be talking. The song is sung to the accompaniment of a drum and a clapper." 3) "A Spirit Song . . . The grass game bone is swimming in the center of the water in the center of a whirlpool."
[HHR 1:22-24]: Roberts discusses a secret society for male Konkows known as Ye'poni, which was described as being similar to the Masonic Lodge, hence references to members as "masons."
Transcriptions on [HHR 10:13-15].
[INCISED]: "Dance Hall Scene. Blondy and Johnny. 9599."

CYLINDER NO.	268	TIME	3:22
AFS NO.	11,027: B2-B5	QUALITY	good/poor
COLLECTOR NO.	4a-4d		

DESCRIPTION

- 1) Wil'le ka'tuma song for Feather Dance, 3rd song--4a.
- 2) [1:01] Wil'le eyo' song for Feather Dance, closing song--4b.
- 3) [ca. 2:10] Wil'le eyo' song for Feather Dance (Kimshu Indian version)--4c.
- 4) [ca. 2:45] Yai won no'o külle (another Kimshu song)--4d.

PERFORMER Jim Stevens 1)-2); Mrs. Jim Stevens 3)-4)

NOTES

Machine and surface noise. 1), 2) good condition; 3), 4) virtually inaudible. 1) speeds up at end. False start before 2).

Accompaniment notated for all four cuts, but audible only on 3) and 4).

[HHR index]: 1) "Defective on original record."

[HHR 1:42]: "The Kimshu Indians were close relatives of the Concow." According to Kroeber's handbook (p. 895), "kimshe" is a Maidu word meaning "stream."

Transcriptions on [HHR 10:17-20]. 3) is identified as "The Kimshu Indian version of the same thing [as 2)]."

[HHR 9]: 4) Text means "go around woman."

CYLINDER NO.	269	TIME	0:36; 1:49
AFS NO.	11,027: B6; 11,028: A1-A3	QUALITY	fair
COLLECTOR NO.	5a-5d		

DESCRIPTION 1) Feather Dance song, sung when they are sitting--5a.
 2) [ca. 0:50] Yukui to'ome' song for Feather Dance--5b.
 3) [1:35] A woman doctor's song for the sick--5c.
 4) [1:44] Second doctoring song--5d.

PERFORMER Mrs. Jim Stevens

NOTES Some machine and surface noise; all programs faint. Judging by the transcription, 3) is an incomplete dub from cylinder to disc; only 2 of 8 measures audible. Accompaniment audible on 2).
 [HHR 1:42]: "There was another song which was sung when the two singers put on their feathers, while they were sitting in another little room [1)] . . . Soon after they sang this song the Ye'poni told them to put on their feathers and while they were dressing they sang yuku'i to'o'me [2)]."
 [HHR 9]: 4) "Everyone who goes past the mountain where the Concow lives - everyone must put flag up there." According to [HHR 1:17-18], the "flag" is a bunch of shredded maple bark tied at one end and hung up to ward off sickness.
 Transcriptions on [HHR 10:20-21].
 [INCISED]: "10033. Mandy Lane. Ada Jones."

CYLINDER NO.	270	TIME	2:52
AFS NO.	11,028: A4-A7	QUALITY	fair/good
COLLECTOR NO.	6a-6d		

DESCRIPTION 1) Burning Ceremony, Cry song--6a.
 2) [:54] Burning Ceremony, Cry song--6b.
 3) [1:42] Burning Ceremony, Cry song--6c.
 4) [2:27] The last song the doctor woman sings to
 the sick--6d.

PERFORMER Mrs. Jim Stevens

NOTES Light machine and surface noise; occasional tracking
 problems. Accompaniment notated for 3).
 [HHR index]: 1) "Pickup slipped. Otherwise fair."
 2) "Fair to weak."
 [HHR 1:40] briefly discusses the Burning Ceremony.
 [HHR 9]: 3) "Sometimes they mention his father,
 uncle, brother, mother, boy, daughter."
 4) "The last song when the doctor woman sings to the
 sick and blows away the disease they sing a song
 about a lake never goes dry."
 Transcriptions on [HHR 10:22-24]; 1) "sung with a
 sobbing intonation." 2) "Mrs. Stevens' Cry Song."

KONOMIHU MUSIC

THE HELEN HEFFRON ROBERTS COLLECTION

COLLECTOR: Helen Heffron Roberts
(1888–1985)

PERFORMER: Mrs. Grant (born ca. 1850)

LOCATION: Somes Bar, California

DATES: March–April 1926

SPONSORS: Mrs. Maurice Wertheim, Cos Cob, Connecticut; Mr. William Templeton Johnson, San Diego; Miss Pearl Chase, Mr. Henry Eichheim, Mr. Harold S. Gladwin, Mrs. Frederick S. Gould, Mrs. Bernhard Hoffman, Mrs. Katherine Hooker, Mrs. F.W. Nordhoff, Mrs. Mary Upson, all of Santa Barbara, California.

PROVENANCE: Gift of Helen H. Roberts, 1936

CYLINDER NUMBERS: 117–123, 127–129

AFS NUMBERS: 19,878–19,880

COLLECTOR NUMBERS: 29–35, 39–41

Ten six-inch dictaphone cylinders containing Konomihu songs recorded by Helen Roberts in northern California in the spring of 1926. Roberts gave the cylinders to the Library of Congress in 1936, along with aluminum disc copies of collector numbers 29–33 and 40. Though Roberts noted that the “set [of discs] is not very good” (1936 index), the records were assigned AFS numbers 774–776 and were eventually duplicated on tape. This catalog, however, is based on the direct transfer of cylinders to preservation tape in 1979.

Roberts worked both with Karuk and Konomihu singers on her field trip and combined their recordings into one consecutively numbered collection. The Konomihu cylinders are found in the middle of the Karuk materials and have been pulled out of that context, in keeping with the Federal Cylinder

Project policy of identifying materials according to the tribal affiliation of the performer. Cylinder 129, containing both Karuk and Konomihu songs, is listed in both collections.

Roberts deposited her extensive unpublished notes in the Library’s Archive of Folk Culture in 1955 and 1979. All of her documentation pertaining to these recordings is found in combined Karuk-Konomihu folders and storage boxes. Items from several of these folders are cited in the **NOTES**, using the format [HHR] plus the file number and the relevant page numbers (if page numbers have been assigned). Particularly important are the following materials:

[HHR 12]—unpublished typescript describing the girls’ puberty rite, war dance, doctor dance, and Konomihu musical instruments (pages 1–6, 22–23).

[HHR 13]—textual transcriptions, interlinear translations, and annotations of selected songs in the collection.

[HHR 22]—field notebook containing Konomihu material.

[HHR 27–28]—original transcription notebooks with musical analysis markings and occasional annotations.

[HHR 30]—letter from Frans Olbrechts regarding Mrs. Grant’s “Cherokee” songs, March 1929.

[HHR 31, pt. 1]—complete musical transcriptions of a majority of the songs in the Karuk-Konomihu collection, evidently prepared for publication, though song texts are sometimes only penciled in. Pagination has been supplied by the Cylinder Project staff.

Song titles listed in the catalog were derived from [HHR 31], cylinder box labels, and various indices. In some cases these titles vary slightly. The most complete identifying title has been incorporated into the **DESCRIPTION**; any significant discrepancy is mentioned in

the **NOTES**. On the tapes, the recording engineer reads the titles found on the cylinder box labels, identifying all of the cylinders as “Karuk.”

The spellings and punctuation of song titles and place names used in this catalog are generally taken from Roberts’s materials. Where variations occur, this catalog uses the option chosen in the *Handbook of North American Indians*. Roberts’s diacritical markings have been followed as faithfully as possible, working within the constraints of the word processing equipment used for this project.

Roberts usually notated the various kinds of accompaniment heard on the recordings in her transcription notebooks and on the copied-out versions in [HHR 31]. Sometimes the accompaniment is specified in one or the other transcription (or in a field notebook) as stick, foot tap, or clapper, but elsewhere no identification was made. Whatever information is available is supplied in the **NOTES**.

Roberts did not mention Mrs. Grant’s first name or give any biographical data on her. In 1921, however, C. Hart Merriam had worked with the same woman and reported that “Mrs. Hugh Grant, whose maiden name was Ellen Bussal, [was the daughter of] a full-blooded Indian woman from Etna Mills on the western edge of Scott Valley. Her father was a Frenchman or French Canadian. When a little child she was brought by her parents to Salmon River, to the Indian village known as Wahp-sah-kah-ah^{ch}-te-ah (known to the whites as Inskips), where she grew up and spent her early life among the Konomiho. The only language she ever learned was Konomiho, which she

speaks fluently. Later she married Hugh Grant, a white man who established a ranch at Butler Flat, where she has lived for the past thirty years” (“Ethnographic Notes on California Indian Tribes,” *Reports on the University of California Archaeological Survey* 68, Part II:230). This tallies with the information on p. 30 in volume 2 of *The Papers of John Peabody Harrington in the Smithsonian Institution, 1907–1957*, edited by Elaine L. Mills.

The latter source refers to Mrs. Grant’s Cherokee grandmother. Cylinders 120 and 123 contain “Cherokee” songs, concerning which Roberts had corresponded with linguist Frans Olbrechts. According to [HHR 13:8], “‘Somebody had a war with the Cherokee and captured some little girls and they were traded and traded and finally to Grant’s Pass and Etna and around there and then to the K’lonomihu people.’ Probably this happened about 1810, for Mrs. Grant herself was 76 in 1926.”

In addition to the “Cherokee songs,” genres represented in this collection include:

- Clapper songs
- Doctoring songs
- Love songs
- Lullaby
- K’lep-xiruk songs (girls’ puberty rite)
- Songs associated with stories
- Songs for the dead
- War Dance songs

Minimal information on Konomihu rites is found in Shirley Silver’s article on Shastan people in the California volume of the *Handbook of North American Indians*, pp. 211–24.

KONOMIHU MUSIC
THE HELEN HEFFRON ROBERTS COLLECTION

CYLINDER NO.	117	TIME	8:45
AFS NO.	19,878: 3	QUALITY	fair/poor
COLLECTOR NO.	29a-29h		

DESCRIPTION	1) [:15] K!epxik song--29a.
	2) [1:26] K!epxi'ruk--29b.
	3) [2:35] K!epxik song--29c.
	4) [3:55] K!epxi'ruk--29d.
	5) [5:45] War Dance song--29e.
	6) [6:42] War Dance song--29f.
	7) [7:49] Bear song of the girl--29g.
	8) [8:20] Bear song of the boy--29h.

NOTES Surface noise; distortion; occasionally severe echo; Engineer's and collector's false starts at beginning.

[LABEL]: 1-4) "K!epxiruk songs."

[HHR 13]: 2) "The words of Nos. a, b, and c are among the oldest K!onomihu words. They were old when Mrs. Grant was a girl, and becoming meaningless even then. . . The K!onomihu Indians came down to dance at Somes and when they got back up home they said in this song, 'I am sorry I sang this song down at the mouth of the Salmon.'" 4) "There is a girl stuck on Sisseville boy and when she singing it she call him 'From Sisseville Bluejay.' Then that man answer back and he call her 'From Etna (or below Etna) Old Bluejay.' He didn't like her." 8) "This is the song he sang when he was lonesome for the mountain."

Translations on [HHR 13:1-2].

Transcriptions on [HHR 31:302-16]; 6) "cf. no. 30b."

CYLINDER NO.	118	TIME	8:23
AFS NO.	19,878: 4	QUALITY	good
COLLECTOR NO.	30a-30j		

DESCRIPTION

- 1) "Experiment"--30a.
- 2) [:35] War Dance song--30b.
- 3) [2:24] Clapper song, sung in Girl's Dance--30c.
- 4) [3:17] K!iro'xexiruk song--30d.
- 5) [4:33] Clapper song--30e.
- 6) [5:20] Bluejay's song--30f.
- 7) [5:54] Swamp Robin song--30g.
- 8) [6:43] "Bad start"--30h.
- 9) [6:59] She-Bear song--30i.
- 10) [7:42] He-Bear song--30j.

NOTES

Surface noise; occasional speed variance, distortion, and echo. Notated clapper accompaniment on 2); notated stick accompaniment on 7).

[LABEL]: 3) "Clapper song when singing for the girl." 5)-8) all identified as Clapper songs.

10) "Sung when dressing a hide."

[HHR 12]: 4) is a line dance that is part of the girl's puberty rite.

[HHR 13]: 2) "This song is sung by the headman who is in the center of the row (of dancers) then they give him a flute and he gets out of the row and dances right in front of them and plays the flute while he is dancing." 6) "When the birds were people and sang to their children when they became women, so these people take their songs and sing them now to their children." 7) and 8) "When the people kill a bear and have to dress it, the men and women each do part of the work. The women do the hair side of the hide and [comb] down it after it has been stretched out. . . While they are doing this work they sing the she-bear song . . . The men dress the inside and rub it with rotten wood . . . The two songs are sung at the same time, the women keeping their own song and the men theirs."

Translations of 2) through 10) on [HHR 13:2-4].

[HHR 27]: 1) "Part of 29e." 2) "cf. 29f."

Transcriptions on [HHR 31:317-31].

CYLINDER NO.	119	TIME	8:12
AFS NO.	19,878: 5	QUALITY	very good
COLLECTOR NO.	31a-31i		

DESCRIPTION

- 1) War Dance song (K!ux'hapairuk)--31a.
- 2) [:53] War Dance song--31b.
- 3) [1:52] Card game song--31c.
- 4) [2:18] Card game song, same as [31c]--31d.
- 5) [3:05] Gambling song--31e.
- 6) [4:04] Gambling song--31f.
- 7) [4:57] Eagle's love song--31g.
- 8) [6:27] Dog's love song--31h.
- 9) [7:36] Little Chicken Hawk's love song--31i.

NOTES

Surface noise; occasional speed variance, distortion, and echo. Tracking problem on 1). Engineer's false start at beginning. 3), 5), and 6) are "cut off." Several words before 4). Notated foot tap accompaniment on 1) and 2); unidentified accompaniment notated for 4). [HHR 13]: 3) "The song was unfinished because the machine stopped." Also includes stories which accompany 7), 8), and 9). Transcriptions on [HHR 31:332-45].

CYLINDER NO.	120	TIME	7:54
AFS NO.	19,878: 6	QUALITY	very good
COLLECTOR NO.	32a-32h		

DESCRIPTION

- 1) K!epxiruk song--32a.
- 2) [1:03] Coyote's song--32b.
- 3) [2:13] Coyote's song, repetition of 32b--32c.
- 4) [3:05] Marriage song--32d.
- 5) [3:35] K!epxiruk song with Cherokee words--32e.
- 6) [4:29] K!epxiruk song--32f.
- 7) [5:58] K!epxiruk song--32g.
- 8) [6:53] Cherokee clapper song--32h.

NOTES

Light surface noise, distortion, and echo. [HHR 27]: 5) through 8) are all attributed to Mrs. Grant's Cherokee grandmother. Roberts corresponded with Frans Olbrechts concerning the supposed Cherokee texts in cylinders 120 and 123. Olbrechts was unable to discern any Cherokee texts in the songs. See his letter in [HHR 30]. Translations of 1) and 5) to 8) on [HHR 13:8-9]. Transcriptions on [HHR 31:346-60].

CYLINDER NO.	121	TIME	8:06
AFS NO.	19,879: 1	QUALITY	good/fair
COLLECTOR NO.	33a-33g		

DESCRIPTION

- 1) Pointing arrow song--33a.
- 2) [1:15] War Dance song--33b.
- 3) [2:18] Doctoring song for the sick--33c.
- 4) [3:42] Dancing song of the doctor--33d.
- 5) [5:21] Doctor's dancing song--33e.
- 6) [6:38] Doctor's song--33f.
- 7) [7:22] Doctor's dancing song--33g.

NOTES

Moderate surface noise; occasional distortion and echo; tracking problems on 1) and 4).
 [HHR 13]: Story accompanying 1) and information on the dance. Information on movements, regalia, and procedures for 3), 4), and 5).
 Translations of 1) through 6) on [HHR 13:9-12].
 [HHR 28]: 5) "Beauty! First example of developed theme and variations in Indian music."
 Transcriptions on [HHR 31:361-75], including two versions of 2).

CYLINDER NO.	122	TIME	7:44
AFS NO.	19,879: 2	QUALITY	good
COLLECTOR NO.	34a-34h		

DESCRIPTION

- 1) Final doctoring song at dawn--34a.
- 2) [:59] Noise made by the doctor--34b.
- 3) [1:21] Doctor's song--34c.
- 4) [2:21] Doctor's song--34d.
- 5) [3:23] Doctor's song--34e.
- 6) [4:52] Partial repetition of No. 34e--34f.
- 7) [6:11] Repetition of last part of no. 34e--34g.
- 8) [6:46] Song for the dead: marching to the grave--34h.

NOTES

Moderate surface noise; echo, distortion, and tracking problems; beating on 8).
 Engineer's false start at beginning.
 [HHR 13]: Information on procedures associated with 1) and 3). Translations on pp. 12-13.
 [HHR 28]: 2) "a noise made by slapping hand and lips as sound issues through them, closed except when hand moves lips. Sounds like bu bu bu."
 Transcriptions of all except 2) on [HHR 31:376-88];
 1) "cf. 33c."

CYLINDER NO.	123	TIME	7:58
AFS NO.	19,879: 3	QUALITY	very good
COLLECTOR NO.	35a-35g		

DESCRIPTION

- 1) [:22] Song for the dead--35a.
- 2) [2:03] Burying song--35b.
- 3) [3:02] Mourning song of a Del Norte woman--35c.
- 4) [4:42] K!onomihu lullaby--35d.
- 5) [5:35] The lonely one's song--35e.
- 6) [6:31] Cherokee song--35f.
- 7) [7:21] Cherokee song--35g.

NOTES

Light surface noise; occasional distortion. False starts at beginning; tracking problem at end. Engineer misannounces this as cylinder "36."

[LABEL]: 2) "Song used in marching to the grave." 5) "A song to sing when one is lonely." 6), 7) "Songs from Mrs. Grant's Cherokee grandmother."

[HHR 13]: Information on burial procedures.

2) "Mrs. Grant never did hear regular crying when people died. Even when the tears were running down their cheeks they would have a singing crying."

4) "On the accent the baby basket is brought sharply down to the right." Translations on pp. 14-15.

[HHR 28]: 1) "This record seems too fast for this type of song." 3) "Mourning song of Del Norte woman for her grandson."

Transcriptions on [HHR 31:389-401]; 1) has sections marked "Man sings" and "Woman sings."

CYLINDER NO.	127	TIME	7:22
AFS NO.	19,880: 1	QUALITY	good
COLLECTOR NO.	39a-39d		

DESCRIPTION

- 1) Song for decorating the corpse--39a.
- 2) [1:38] Song for marching to the grave--39b.
- 3) [2:39] Song for lowering the body into the grave--39c.
- 4) [5:46] Del Norte mourning song--39d.

NOTES

Light surface noise; occasional distortion and echo; tracking problems and beating. Engineer's false start at beginning.

Translations on [HHR 13:16-17].

No transcriptions; this cylinder seems to be a compendium of re-recorded songs also heard on other cylinders--cf. 35a, 34h, 40a, 35c, respectively.

[ENCLOSED NOTE]: "Reserved for casting."

[INDEX]: "This record has been copied onto aluminum discs."

CYLINDER NO.	128	TIME	7:46
AFS NO.	19,880: 2	QUALITY	good
COLLECTOR NO.	40a-40g		

DESCRIPTION

- 1) K!onomihu tribal song for lowering body into grave--40a.
- 2) [3:05] Song sung by a dead person (fragment)--40b.
- 3) [3:29] Song sung by a dead person (fragment)--40c.
- 4) [4:27] She-Bear's love song--40d.
- 5) [5:08] He-Bear's love song--40e.
- 6) [5:48] Butterfly person's song--40f.
- 7) [6:32] The man's love song--40g.

NOTES

Light surface noise; occasional echo and distortion. 7) is "cut off."

[INDEX] and [LABEL]: 4) "Eagle's love song" [a conflict between titles in the 1936 index and the transcriptions]; 5) "Bear's Love Song."

[HHR 13]: 2), 3) "Mrs. Grant says that the person sang when the cloth was taken off the mouth and he was cold, he sang the song without opening his mouth. He called out the places he was passing as he went to the spirit land." 6) Story that accompanies the song. 7) "'And so when he sang that song they didn't love any more.' This was because the girl was not interested and sent back his love or at least didn't want her grandmother to make him come."

Translations on [HHR 13:17-18].

Transcriptions on [HHR 31:439-49]; 1) "cf. 39c."

[HHR 28]: 1) "Beauty."

CYLINDER NO.	129	TIME	7:39
AFS NO.	19,880: 3	QUALITY	good
COLLECTOR NO.	41a-41h		

DESCRIPTION

- 1) [K!onomihu] Crane's Song--41a.
- 2) [1:14] Brush Dance song--41b.
- 3) [1:49] Brush Dance song (repetition of [41b])--41c.
- 4) [2:22] Kick Dance--41d.
- 5) [3:28] Kick Dance--41e.
- 6) [4:36] Kick Dance--41f.
- 7) [5:35] Kick Dance (repetition of [41f])--41g.
- 8) [6:41] Kick Dance--41h.

PERFORMER Mrs Grant--1); Ben Donohugh--2), 3);
 Nellie Davis--4) through 8)

NOTES Moderate surface noise; occasional distortion and echo; tracking problems at the beginning. 6) is "cut off."
 Engineer's false start at beginning.
 Rhythmic accompaniment on the Kick Dance songs, notated on all; identified as "foot" only on 5).
 Transcriptions on [HHR 31:450-61].
 [HHR 28]: 4) and 6) "composed by her father, Ike."
 5) "Recently composed by her father." 8) "Composed by Yas."

Note that 1) is a Konomihu song but all the rest are Karuk; this cylinder is also listed in the Roberts Karuk collection.

LUISEÑO MUSIC

THE CONSTANCE GODDARD DUBOIS COLLECTION

COLLECTOR: Constance Goddard DuBois
(ca. 1855–ca. 1934)

PERFORMERS: Albañas [José Luis Albanez],
Salvador Cuevas, Juan de Dios, Margarita
Subish

LOCATION: La Jolla [in the mountains],
California

DATE: Summer 1905

SPONSOR: American Museum of Natural
History

PROVENANCE: Gift of Helen Heffron Rob-
erts, 1956

AFS DISC NUMBERS: 11,039–11,044

AMNH NUMBERS: 1076–1080, 1082, 1084–
1085, 1088, 1091–1092, 1095–1096, 1098,
1100–1102

Disc copies of seventeen cylinder record-
ings of Luiseño music recorded by Constance
Goddard DuBois in the California mountain
community of La Jolla in the summer of 1905.
The cylinders, collected with financial support
from the American Museum of Natural History
[AMNH], became part of the museum’s col-
lections, and were subsequently sent to Helen
Heffron Roberts for duplication on to discs in
1925. In June 1956, Roberts donated the disc
copies to the Library of Congress. The original
cylinders, meanwhile, were returned to the
museum in 1936 and were later moved to the
Archives of Traditional Music [ATM], Indiana
University.

Direct documentation for this collection is
found on the cylinder box lids and labels,
now at Indiana, and in DuBois’s monograph,
“The Religion of the Luiseño Indians of
Southern California” (*University of California
Publications in American Archaeology and Ethnol-
ogy* 8, no. 3 [1908]). Citations from these

sources are found in the **NOTES** following
[LID], [LABEL], and [DUBOIS], respec-
tively. In her article, DuBois comments that
she refers to the cylinders by their AMNH ac-
cession numbers (p. 121).

During the following year, 1906, DuBois also
worked with Diegueño and Luiseño people,
collecting materials for the New York museum
as well as recordings for the Archaeological
and Ethnological Survey of California under
the direction of Alfred Kroeber. The latter re-
cordings were deposited in the Anthropology
Department at the University of California
and are now part of the Lowie Museum collec-
tions (see series #7, accession numbers 24–910
through 24–957, pp. 1–8 in volume VI of the
museum’s unpublished guide to its ethno-
graphic recordings). Because of this work,
DuBois’s primary analysis of the recorded
material was published in the University of
California series and made reference to co-
workers’ collections of other southern Califor-
nian Indian material. The Lowie Museum also
has copies of three DuBois cylinders from her
AMNH collection (series #24, accession num-
bers 24–1668 to 24–1670, p. 24 in volume VI of
the aforementioned guide).

In her correspondence with AMNH staff
(December 28, 1905, and January 3, 1906), Du-
Bois expressed consternation over the way the
museum’s accession numbers had been as-
signed to her recordings. Someone had inter-
mingled her Luiseño and Diegueño cylinders
and ignored the original number sequence
she had placed on each box. The order she
preferred and the mistakes she noted are as
follows:

Original No. and Description	Present AMNH No.
2 Song of Ouiot	1079
3 Song of Ouiot, after burning	1080

4 Ouiot was burned	1096
5 Woman's Ouiot song	1082
6 Image fiesta, To-Cho-Nish	1098
7 Wu-ku-nish, girls' fiesta	1084
8 Toloache song	1085
9 Ouiot counts the months	1100
10 Ke-vish-a-ta-vish (museum marked it "5")	1076
11 Kingbird's song	1101
12 To-mai-yo-wit, Earth- mother	1088
13 Ouiot song (muse- um marked it "6")	1077
14 Song of the dead	1102
15 Coyote kills frog- woman	1091
17 Song of the dead (museum marked it "18")	1092
18 Extinct language (museum marked it "7")	1078
21 Chung-itch-nish dance-song	1095

Her original numbers are the Roman numerals on the cylinder box labels; the museum's mismarkings or other Roman numerals are generally on the box lids.

This catalog follows the order in which the cylinders are heard on the preservation tape made from Roberts's discs. It thus follows neither DuBois's nor the AMNH sequence exactly. Further, the logs made by the recording engineer do not always match the sequence of recordings heard on the tape; it became apparent that the A and B sides of discs 11,043 and 11,044 had been recorded in reverse order when the songs sung by the only woman in the DuBois Diegueño and Luiseño collections were not at their assigned locations on the preservation tape (see the last five cylinders in this collection).

Song genres represented in this collection include:

Chungichnish songs
Creation songs
Mourning ritual

Pikmakvul songs [the Ouiot songs of

death]

Songs of the dead

Tochinish [Image ritual] songs

Ouiot songs

Toloache [datura] songs

Unish Matakish ceremony songs

Wukunish [girls' puberty ceremony] songs

Information on these genres can be found in DuBois's monograph, in Helen Roberts's monograph *Form in Primitive Music* (see the Roberts Luiseño collection), and in William Duncan Strong's "Aboriginal Society in Southern California" (*University of California Publications in American Archaeology and Ethnology* 26 [1929]). Strong categorized nine of these recordings in terms of Luiseño ceremonies, listing the remainder as "shamanistic or individual clan songs" (pp. 320–22). Comments from his book follow the annotation [STRONG] in the NOTES. The narrative context for many of the songs is found in DuBois's article, "Mythology of the Mission Indians," in the *Journal of American Folk-Lore* 19 (1906); references to this work follow "[JAF 19]." See the selected bibliography for other Luiseño materials.

DuBois and her contemporaries used various spellings for Luiseño terms. In this catalog, the published forms are generally given precedence over those occurring in more private documents such as field notebooks. No separate DATE or LOCATION entries are given for individual cylinders in this collection since none of DuBois's materials provide specifics.

The Archive of Folk Culture collections also include 110 aluminum discs of Luiseño music recorded in the 1930s by John Peabody Harrington. His primary consultant, José Olivas Albañez, provided song texts, many of which had belonged to the composer José Luis Albañez, undoubtedly the man who had sung for DuBois. Harrington also worked with Bernardo Cuevas, son of Salvador. In 1934 and 1935, Josephine Porter Cook also made disc recordings of Luiseño songs on Harrington's behalf (*The Papers of John Peabody Harrington in the Smithsonian Institution* 3, ed. Elaine L. Mills and Ann J. Brickfield, pp. 85–91). Copies of these discs are at the Southwest Museum.

Among Harrington's papers now on microfilm (Southern California, reel 121, frame 348) is his evaluation of DuBois's recordings—and of the recording medium, the four-inch cylin-

der: "DuBois had a phonograph with records so short that you could not get all the song on the record. The last third of the song wd be cut off. So they had to make the songs short; all the songs collected by Miss DuBois were mutilated by having to be abbreviated to make them go on the records. Impt."

Brief biographical notes on DuBois are included in the introduction to her *Diegueño*

collection. Photographs and notes concerning various groups of Mission Indians assembled by DuBois are on file at the Museum of Man, San Diego. Her field notebooks are part of the library collection of the Museum of the American Indian—Heye Foundation, held at the Huntington Free Library in the Bronx, New York. Additional correspondence is located in the American Museum of Natural History files.

LUISEÑO MUSIC
THE CONSTANCE GODDARD DUBOIS COLLECTION

AFS NO.	11,039: A1	TIME	2:31
AMNH NO.	1085	QUALITY	fair/good

DESCRIPTION 1) Toloache song.
2) Chungichnish song.

PERFORMER Albañas [José Luis Albanez]

NOTES Sometimes faint or muffled sound. Tracking problem at 1:11. Program ends abruptly. Electrical humming sound on the preservation tape.
[DUBOIS]: "After drinking the toloache they march to the dancing place, and begin to feel the effects of the drink. This song tells of the beginning of the intoxication. Second song on the record. A Chungichnish song sung when they reach the dancing place" (p. 121).
[LABEL]: "VIII Toloache song - San Luiseño - Sung by José Luis Albanez - La Jolla - They drank the toloache at a separate place, then the youths and dancers went to the dancing place. They begin to feel sick from the drink. 1st. This song describes the beginning of the intoxication. The toloache song is solemn and must be sung in a low voice. 2nd Song sung when they reach the dancing-place."

AFS NO.	11,039: A2	TIME	2:36
AMNH NO.	1100	QUALITY	good

DESCRIPTION Song of Pikmakvul sung in the Image ceremony.

PERFORMER Albañas [José Luis Albanez]

NOTES Sound slightly garbled at the beginning; tendency for phrase endings to be rather faint. Tracking problem at 0:55.
[DUBOIS]: "Ouiot counts the 'months.' The month Tasmoymal, when the grass begins to grow green, is mentioned" (pp. 121-22).
[LABEL]: "IX Song of Ouiot for Image-dance - Ouiot counts the months in which he may die - In this song he speaks of Tas-ma-mul (January?) when first the grass begins to grow. Sung by José Luis Albanez - La Jolla."
[STRONG]: "Pi'mukvul" song.

AFS NO.	11,039: B1	TIME	1:29
AMNH NO.	1076	QUALITY	fair/good

DESCRIPTION Creation song of Kivish Atakvish.
 PERFORMER Albañas [José Luis Albanez]
 NOTES Initially fragmented and muffled sound.
 [DUBOIS]: "This song does not belong to Albañas who sings it, but to the chief of his 'clan.' It is very sacred. The song tells of Tukmit and Tomaiyowit, Sky and Earth" (p. 122).
 [LABEL]: "X Sacred song of Creation. San Luiseño. Song tells of Ké-vish-a-Tä-vish the First Cause - who made Tu-küwit (Sky) and To-mai-yo-wit (Earth) - Sung by José Luis Albañez, La Jolla. This song does not belong to him but was the property of his uncle now dead - very old."
 DuBois outlines the Luiseño creation story on [JAF 19]: 52-54.

AFS NO.	11,039: B2	TIME	2:30
AMNH NO.	1101	QUALITY	fair

DESCRIPTION 1) [Song of Kingbird].
 2) [1:35--Song of the stars].
 PERFORMER Albañas [José Luis Albanez]
 NOTES Sprung start on 1); garbled sounds at start of 2).
 Muffled sound throughout.
 [DUBOIS]: "Ouiot song. Sung to the accompaniment of the rattle. This is what Kingbird sang on the housetop in the early morning: 'Ouiot is coming.' The stars Nükülsh and Yungavish, Antares and Altair, are mentioned" (p. 122--mistakenly identified as Record 1100).
 [LABEL]: "Ouiot Song of Image-fiesta. XI.
 1st Ché-ha-mel, the king-bird sings that Ouiot is coming back after death. In this song the stars Nu-ku-lish and Yüng-ah-vish are mentioned. Pa-ha-mul is the month when Nu-ku-lish rises early in A.M. 2nd This song mentions the Pleiades, Cha-hái-a and Orion, Hoo-lá-ish. . . ."
 Kingbird's song is described on [JAF 19]:58 and 60.

AFS NO.	11,040: A1	TIME	2:28
AMNH NO.	1088	QUALITY	fair/good

DESCRIPTION Song of Tomaiyowit, the Earthmother.
 PERFORMER Albañas [José Luis Albanez]
 NOTES Muffled, distorted sound. Ends rather abruptly.
 [DUBOIS]: "There are ten or fifteen songs about Tomaiyowit. They dance to some and not to others. This tells of the birth of her children. They stayed in that place and then journeyed to another place" (p. 122).
 [Incorrect lid on cylinder box; belongs to AMNH 1078].
 [LABEL]: "XII Song about To-máy-o-wit (Earth mother) One of the Songs of Creation. They do not dance to this song. It tells of her children after they were born moving from place to place."
 See also [JAF 19]:52-53.

AFS NO.	11,040: A2	TIME	1:59
AMNH NO.	1077	QUALITY	good/fair

DESCRIPTION Ouiot song.
 PERFORMER Albañas [José Luis Albanez]
 NOTES Muffled sound and electrical hum. Program fragment at the beginning that may be a spoken announcement.
 [DUBOIS]: "This tells about Wahawut who killed Ouiot; and mentions Orion and the Pleiades when they went up in the sky" (p. 122).
 [LID]: "VI."
 [LABEL]: "XIII Ouiot song. This tells about Wa-hä-wit and her people planning to kill Ouiot by witchcraft. This mentions Orion and the Pleides [sic] Cha-hái-a and Hoo-lá-ish when they went up in the sky."
 See also [JAF 19]:55.

AFS NO.	11,040: A3, B1	TIME	1:13, 0:58
AMNH NO.	1096	QUALITY	fair

DESCRIPTION 1) Ouiot song.
 2) [ca. 1:15] Song when the images are being burned.
 PERFORMER Juan de Dios
 NOTES Muffled and sometimes faint sound. Electrical hum. Both cuts end with tracking problems.
 [LID]: "1st IV Ouit [sic] was burned - ashes (white and soft Why-ya)."
 [LABEL]: "IV Song of Ouiot - image fiesta. 1st tells of his cremation - Only fine white ashes, like hoar-frost, were left. 2nd Sung-áh-mush - part of fiesta - Sung when the images are being burned."

AFS NO.	11,041: A1	TIME	1:48
AMNH NO.	1078	QUALITY	good/fair

DESCRIPTION 1) Chungichnish song.
 2) [1:11--repetition or continuation of preceding].

PERFORMER Salvador Cuevas

NOTES Somewhat muffled sound. Tracking problem in 1).
 [DUBOIS]: ". . . in the extinct language of the coast. This song came from Lukup, a large rancheria south of Santa Ana on the coast. Pura means Chungichnish in the old language of the coast. A man named Hilario came from Ushma, now Las Flores, where there used to be a big village, and taught this song and other songs and dances" (pp. 122-23).
 [LID] bearing numbers "XX" and "VII" was misplaced on AMNH cylinder 1088.
 [LABEL]: "XX Important song. (Song of To-mami-yo-wit) No one composed it, but it was given by Chung-itch-nish himself. This is in the old dead language of the coast. Loo-coóp was large rancheria S. of Santa Anna near the ocean. This came from there. Taught to Salvador Cuevas, who sang it, by Ilario of Loo-coóp. Miss DuBois has two copies and one other is loaned by her to N.Y. Museum."
 [STRONG]: Identifies the song as Gabrielino language, from Los Bolsas.

AFS NO.	11,042: A1	TIME	2:12
AMNH NO.	1092	QUALITY	fair

DESCRIPTION Song of the dead.

PERFORMER Salvador Cuevas

NOTES Very faint portions alternating with clear sections. Electrical hum.
 [DUBOIS]: "This mentions Muta, the owl, Ano, coyote, and Pawewish, fox. They always come around the house when some one is going to die. The song tells how they are coming nearer and swarming around" (p. 122).
 [LID]: "XVII Salvador Cuevas Milky Way."
 [LABEL]: "XVII . . . Songs of death always mention the owl Mü-Ta or Coyote, fox etc. . . . Sung by Salvador Cuevas, La Jolla in Mts., San Luiseño."

AFS NO.	11,042: A2	TIME	2:15
AMNH NO.	1095	QUALITY	fair
DESCRIPTION	Chungichnish dance song.		
PERFORMER	Salvador Cuevas		
NOTES	<p>Muffled initially. Electrical hum.</p> <p>[DUBOIS]: "This is sung at the time when the feather headdress is buried in the center hole of the sand-painting in the ceremony performed when one of the initiates dies. The song tells about pecheya, the feather headdress, and muta, the owl, whose feathers are used to make it" (p. 123). See also pp. 92-93, DuBois's description of the Unish Matakish ceremony.</p> <p>[LABEL]: "XXI Dance song of Chung-itch-nish worship."</p>		
AFS NO.	11,042: B1	TIME	2:15
AMNH NO.	1102	QUALITY	good
DESCRIPTION	Song of the dead.		
PERFORMER	Salvador Cuevas		
NOTES	<p>Muffled sound.</p> <p>[DUBOIS]: ". . . not used for dancing; but sung in the Image ceremony; or when relatives come to console the family for the death of a member they stay all night and sing this song. It mentions Antares and Altair rising in the early morning. When Antares rises winter is at an end. Grass and fresh things come up; everything dry now grows green. Then when Altair rises the grass is higher" (p. 122).</p> <p>[LABEL]: "XIV Song of the Dead sung in Image fiesta or in house of mourning - Mentions the stars Nü-kü-lish (Antares) which rises in early A.M. when winter rain makes grass spring green and Yüng-ah-vish (Altair) which rises in early A.M. when grass is higher. Sung in Peek-muk-wul, songs of death. Not for dancing."</p>		
AFS NO.	11,042: B2	TIME	1:30
AMNH NO.	1091	QUALITY	good
DESCRIPTION	Coyote kills Wahawut.		
PERFORMER	Salvador Cuevas		
NOTES	<p>Abrupt start. Muffled.</p> <p>[DUBOIS]: Footnote 134--"See the myth of How Coyote killed the Frog, below" (p. 122). See also pp. 156-57.</p> <p>[LABEL]: "XV Song of Coyote who killed the frog-woman Wä-hä-wut - Water came from the wound and drowned him - While he was trying to escape he sang this song. Death is near and he is thinking of his elder brother and other relatives."</p>		

AFS NO.	11,043: A2	TIME	2:11
AMNH NO.	1079	QUALITY	fair/poor

DESCRIPTION Song of Ouiot.
PERFORMER Juan de Dios
NOTES Program barely audible under noise at times.
[DUBOIS]: "Image ceremony" (p. 121).
[LABEL]: "II . . . Sung after burning the Images."
According to the recording engineer's log, 1079 was duplicated on AFS 11,043: B2. See the introduction.

AFS NO.	11,043: B1	TIME	2:32
AMNH NO.	1080	QUALITY	fair

DESCRIPTION Song of Ouiot after he was burned.
PERFORMER Juan de Dios
NOTES Faint at times; surface noise; electrical hum.
[DUBOIS]: ". . . sung in the Image ceremony after burning the Images" (p. 121).
[LABEL]: "III Song of Oui-ot - Image Fiesta. Ta-pa-sisch part of fiesta."
[Topasish (men's dance) songs are mentioned on p. 105 of the DuBois monograph.]
According to the recording engineer's log, 1080 was duplicated on AFS 11,043: A1. See the introduction.

AFS NO.	11,043: B2	TIME	2:22
AMNH NO.	1082	QUALITY	fair

DESCRIPTION Women's song of Ouiot.
PERFORMER Margarita Subish
NOTES Surface noise; electrical hum.
[DUBOIS]: "Pikmakvul series. Ouiot mentions the different months in each of which he thinks that he may die" (p. 121).
[LABEL]: "V Song of Oui-ot Image Fiesta - Woman's Song. Pee-mu-kwul = any song about death. Oui-ot says perhaps I shall die in the month Täs-ma-mul, (the smaller, or the larger = division of month) or in ___ mentions all the other months."
[STRONG]: Lists this song under both Pi'mukvul (death and burning of Wiyot) and Temenganesh (song of seasons) headings.
According to the recording engineer's log, 1082 was duplicated on AFS 11,043: A2. See the introduction.

AFS NO.	11,044: A1	TIME	2:30
AMNH NO.	1098	QUALITY	good/fair

DESCRIPTION Song of Tochinish, Image ceremony.
PERFORMER Margarita Subish
NOTES Surface noise; muffled sound.
[DUBOIS]: "Women's song, telling about making the images; sung while they are set up in the sacred enclosure" (p. 121).
[LABEL]: "VI Song of Image fiesta. To-cho-nish = Images. . . ."
[STRONG]: "Tauchnish, the image ritual."
According to the recording engineer's log, 1098 was duplicated on AFS 11,044: B1. See the introduction.

AFS NO.	11,044: A2	TIME	2:26
AMNH NO.	1084	QUALITY	good/fair

DESCRIPTION Song of Wukunish, the girl's ceremony.
PERFORMER Margarita Subish
NOTES Surface noise. Voice muffled and somewhat distorted. Tracking problem.
[DUBOIS]: "Women's song sung to the accompaniment of ringing stones. Gives instruction to the girls" (p. 121). See also pp. 93-96.
[LABEL]: "VII Song of girls' fiesta = Wu-ku'-nish. Song = Ah-sisch. Instructing the girls in what they must do. Sung to a musical instrument that makes a ring noise - two long round stones in the shape of sticks that are hit together. Such stones are found in the desert. Sung by Margarita Subish, La Jolla, San Luiseño."
According to the recording engineer's log, 1084 was duplicated on 11,044: B2. See the introduction.

LUISEÑO MUSIC

THE CHARLES FLETCHER LUMMIS COLLECTION

COLLECTOR: Charles Fletcher Lummis
(1859–1928)

PERFORMERS: William Calac, Henry Coleman [Diegueño], Juan Despierto, Diono Garcia [possibly the Cahuilla student, Diana Garcia], Adalaida Kamp, Dolores Majel, Tonita Majel (?) [possibly Tonita Trujillo], Valeria Majel, Francesca Mesa, Calistro Tortes, Andrew [Andres] Valdez

LOCATION: Ventura, Riverside, California

DATE: 1904

SPONSORS: Southwest Society, Archaeological Institute of America

PROVENANCE: Gift of Helen Heffron Roberts, 1956; gift of Columbia University, 1973

AFS NUMBERS: 11,100–11,101, 11,107 [HHR];
15,855–15,856 [LB]

ROBERTS DISCS: 10, 11, unnumbered

ROBERTS INDEX NUMBERS: 55, 79–83, 95,
second series 1

BOULTON DISC SIDES: 6, 7, 8

SW MUSEUM NUMBERS: 457–G–698
through 457–G–705

Disc copies of eight cylinders containing Luiseño Indian music recorded by Charles Lummis in 1904 at Ventura and Riverside, California. The discs containing this and other Lummis collections were made separately by Helen Heffron Roberts and Laura Boulton, and were given to the Library of Congress by Roberts in 1956 and by Columbia University in 1973. The original cylinders are at the Southwest Museum, Los Angeles.

During April 1904, Lummis twice visited the Sherman Institute, an Indian boarding school; these were the occasions for making recordings of songs by students from various Califor-

nia and Arizona communities. Those who sang Luiseño songs were in their late teens; school records identify one of them [Coleman] as Diegueño and another [Garcia] may have been Cahuilla. According to Mrs. Ramona Bradley, curator of the Sherman Museum, the only student at the time named Tonita was Tonita Trujillo, identified as a Mission Indian. There are multiple spellings in the records and on the cylinder box labels and indices for several names: Calac/Callac, Francesca/Francisco Mesa, Andrew/Andres Valdez.

Given the Federal Cylinder Project policy of assigning cylinders to collections on the basis of tribal affiliation of the singers, the recording by Adalaida Kamp technically does not belong in this collection. She was a Mexican-American woman who recorded many Hispanic songs for Lummis (judging by his diary entry, June 11, 1904, seems to have been the day he first met her). But her “Napa Indian” song begins this collection and is therefore identified for the listener.

Laura Boulton made disc copies of some of Lummis’s cylinders in 1931, giving each side of the discs a separate number and identifying the cylinders by title and by their Southwest Museum accession number (457–G–###). The hollow, metallic sound quality of her recordings suggests that Boulton’s discs were made acoustically rather than electrically, the cylinders being played back into a room and the disc recorder picking up that sound through the air. Boulton duplicated only four of Lummis’s Luiseño recordings. Four additional Luiseño recordings were sent to Roberts in 1933, also for duplication on disc. (One of the cylinders was recorded not only on one of the twenty-five numbered discs in the Roberts set but also on an unnumbered disc she turned over to the Library.)

When the two disc collections were subse-

quently dubbed on preservation tape at the Library of Congress, the Roberts discs were played back too slowly and the voices therefore sound lower than they should. Another complication is the manner in which AFS disc 11,100 was duplicated: 1) the recording engineer announces side A, then plays side B; 2) the engineer announces side B, then plays side A; 3) the engineer reannounces side B, then plays the actual side B.

The catalog entries for the cylinders found on both the Boulton and Roberts discs have multiple AFS numbers and timings followed by [LB] and [HHR] respectively. Cylinders found only on the Roberts discs are not so marked. The **INDEX CYL. NO.** category provides the number Roberts assigned to the cylinders she duplicated, as listed in her index.

Cylinder accession numbers and comments

drawn from a Southwest Museum guide to the wax cylinder collections are in the **NOTES** following [SW]; each entry in the guide also included the words “transcribed on metal disk by Helen H. Roberts, 1933” and the Roberts disc number. The only specifically identified genres are peon game and war dance songs.

The composer Arthur Farwell is mentioned in two entries; in 1904, he worked with Lummis, transcribing and in some cases harmonizing melodies collected on cylinder by Lummis. Photocopies of his two transcriptions of Luiseño songs are in the Archive of Folk Culture documentation for the Lummis collection.

A duplicate set of the Roberts discs is in the Braun Research Library at the Southwest Museum along with Lummis’s correspondence and diaries.

LUISEÑO MUSIC
THE CHARLES FLETCHER LUMMIS COLLECTION

AFS NO.	11,100: A2	TIME	1:15
INDEX CYL. NO.	95	QUALITY	fair
HHR DISC NO.	10		

DESCRIPTION Napa Indian song.
PERFORMER Adalaida Kamp
LOCATION Ventura, California
DATE June 11, 1904

NOTES This side of the preservation disc duplicated after an announcement for "11,100, side B." Surface noise; distorted sound.
[ANNOUNCEMENT at 0:50]: "A song of the Luiseño Indians of California sung by Mrs. Kamp. Song of a young girl . . . married who goes to her grandfather for his benediction."
[SW]: 457-G-698; "transcribed by Arthur Farwell, 1904."

AFS NO.	11,100: A3	TIME	1:31
INDEX CYL. NO.	81	QUALITY	poor/fair
HHR DISC NO.	10		

DESCRIPTION Yu Yana.
PERFORMER Tonita [Trujillo?] and Valeria Majel
LOCATION [Sherman Institute, Riverside, California]
DATE [April 1904]

NOTES Heard on the preservation tape after an announcement for "11,100, side B." Much surface noise; tracking problems.
[ANNOUNCEMENT]: "Yu Yana, a Luiseño song."
[SW]: 457-G-699; "also recorded by Valeria Majel alone, 457-G-700 . . . Better one is by Valeria alone" [see following cylinder].
Sherman Institute records list no "Tonita Majel," only "Tonita Trujillo," a Mission Indian.

AFS NO.	11,100: B1	TIME	1:54
INDEX CYL. NO.	83	QUALITY	poor/fair
HHR DISC NO.	10		

DESCRIPTION	Yu Yana.
PERFORMER	Valeria Majel
LOCATION	[Sherman Institute, Riverside, California]
DATE	[April 1904]

NOTES On preservation tape, this side of the disk is played twice, first after an announcement for "side A"; later it is played after the correct announcement for "side B." Much surface noise.
[SW]: 457-G-700; "This is best recording of this song. Also recorded by Valeria and Tonita [see above] Majel, 457-G-699."

AFS NO.	11,100: B2; 11,107: A2	TIME	2:26; 2:33
INDEX CYL. NO.	Second series 1	QUALITY	fair
HHR DISC NO.	10; unnumbered		

DESCRIPTION	[:14/:17] Going East and West.
PERFORMER	Dolores Majel
LOCATION	Sherman Institute, Riverside, California
DATE	April 25, 1904

NOTES Recorded on two separate discs, plus heard twice on the preservation duplication of disc 11,100 (see the notes for the preceding cylinder regarding the "side A" and "side B" confusion). Surface noise; muffled sound; tracking problem.
[ANNOUNCEMENT]: "A Luiseño song sung by Dolores Majel."
[DISC LABEL]: "Luiseño Song Quinya."
[SW]: 457-G-701.

AFS NO.	11,101: A1 [HHR]	TIME	2:16 [HHR]
	15,856: B [LB]		1:34 [LB]
INDEX CYL. NO.	79	QUALITY	good/fair
HHR DISC NO.	11		

DESCRIPTION Taquitah Plomilspa.
PERFORMER Francesca Mesa of Rincon
LOCATION [Sherman Institute, Riverside, California]
DATE [April 1904]

NOTES Surface noise; some distortion.
[ANNOUNCEMENT]: "Luisseño song sung by Francesca Mesa."
[SW]: 457-G-704; "transcribed by Arthur Farwell, 1904."

AFS NO.	11,101: A2 [HHR]	TIME	2:26 [HHR]
	15,856: A2 [LB]		1:37 [LB]
INDEX CYL. NO.	80	QUALITY	good/fair
HHR DISC NO.	11		

DESCRIPTION Tolmanga Carilla
PERFORMER Francesca Mesa
LOCATION [Sherman Institute, Riverside, California]
DATE [April 1904]

NOTES No announcement is given for this song on the Boulton disc duplication. Surface noise; beating; tracking problem.
[ANNOUNCEMENT]: "A Luisseño song sung by Francesca Mesa."
[SW]: 457-G-705; "mildew spots cause clicks."

AFS NO.	11,101: B1 [HHR]	TIME	2:28 [HHR]
	15,855: B [LB]		1:51 [LB]
INDEX CYL. NO.	82	QUALITY	good/fair
HHR DISC NO.	11		

DESCRIPTION Peon Game song.
PERFORMER Henry Coleman, Juan Despierto, William Calac, Diono
[Diana?] Garcia, Calistro Tortes, Andrew Valdez
LOCATION Sherman Institute, Riverside, California
DATE April 25, 1904

NOTES The Boulton disc index and engineer's announcement indicate that this song is sung by three Cahuilla boys but the Southwest Museum accession number makes clear that it is this Luiseño cylinder being duplicated. Overmodulation; garbled sound at the beginning.
[SW]: 457-G-702.
The school lists include a Cahuilla student named Diana Garcia; whether this was Lummis's singer is uncertain.

AFS NO.	11,101: B2 [HHR]	TIME	2:24 [HHR]
	15,856: A1 [LB]		1:06 [LB]
INDEX CYL. NO.	55	QUALITY	good/fair
HHR DISC NO.	11		

DESCRIPTION War Dance song.
PERFORMER Henry Coleman, Juan Despierto, William Calac, Diono
[Diana?] Garcia, Calistro Tortes, Andrew Valdez
LOCATION Sherman Institute, Riverside, California
DATE April 25, 1904

NOTES The Boulton duplication ends abruptly.
Overmodulation and surface noise.
[SW]: 457-G-703; "recorded by same six boys."

LUISEÑO MUSIC

THE HELEN HEFFRON ROBERTS COLLECTION

COLLECTOR: Helen Heffron Roberts
(1886–1985)

PERFORMERS: Celestino Awai'u (ca. 1850–1926), Flora Pa'henim (born ca. 1875)

LOCATION: Pichanga Reservation and Pala, California

DATE: Late spring, 1926

SPONSOR: Personally funded; see below.

PROVENANCE: Gift of Helen Roberts, 1937 (cylinders), 1936 (discs)

CYLINDER NUMBERS: 289–301

AFS NUMBERS: 751–754

COLLECTOR NUMBERS: 11–23

Thirteen four-inch cylinders containing Luiseño Indian music recorded by Helen Heffron Roberts near Pala, California, in 1926. The cylinders and disc copies were given to the Library of Congress by Miss Roberts in 1936 and 1937. The disc versions, rather than the cylinders themselves, have been duplicated on preservation tape.

Transcriptions, texts, translations, and other commentary are found in Miss Roberts's monograph *Form in Primitive Music*. In the preface, she states that she financed the trip to Pala herself, having exhausted the private funds that paid for the rest of the year's work in California. Her primary goal was to collect Catalineño songs from the elderly Celestino Awai'u, a Luiseño man, but she found he was also singing Luiseño and Gabrielino songs. With his help, and with further reference to linguistic subdivisions noted by A.L. Kroeber, Roberts labeled each song according to its apparent tribal source. Her labels are given in the cylinder entries following **DERIVATION**. In accordance with Federal Cylinder Project policy, however, the entire collection is identified

as "Luiseño" based on the tribal affiliation of the singers.

Form in Primitive Music (cited in the **NOTES** as "FPM" followed by page numbers) is filled with comparisons between Roberts's, Constance Goddard DuBois's, and other scholars' Luiseño materials.

Roberts also donated manuscripts and field notebooks to the Library of Congress. Information on the Luiseño recordings is found among materials devoted primarily to other tribal groups. The notebook labeled "RV [Round Valley] 10," for example, contains the handwritten transcriptions of most of the songs (the cylinders assigned collector numbers 1 to 10 contained Konkow, Nomlaki, Pomo, and Wailaki songs recorded at Round Valley). Notebook "KK [Karak-Konomihu] 24" has ethnographic commentary, texts, and translations for the first seven cylinders, and the direct statement that Awai'u was a "San Luiseño Indian." The notes for the remaining six cylinders are separate and have been filed with the documentation for this particular cylinder collection. References to these materials are found in the **NOTES** following [HHR 10] plus page numbers, [HHR 24], and [NOTES].

Notebook "KK [Karak-Konomihu] 28" has two additional transcriptions of songs by Flora Páhenim that are not found on cylinders in this collection. Roberts also assembled over three hundred index cards containing Luiseño vocabulary and grammar.

In her notes, Roberts identified her principal singer as "Aguayo." According to her monograph (p. 3), she had written his surname with this Spanish spelling before learning that "Awai'u" was an Indian clan name from the area near La Jolla in the mountains. The singer was probably the "Celestin Ahuayo" who provided J.P. Harrington with Diegueño information in 1925 (see pp. 90 and 97 in volume 3 of the guide to the microfilm

edition of Harrington's papers in the Smithsonian Institution).

Roberts apparently recycled commercial cylinders during this trip: several have incised numbers, song titles, and performers. These labels are found in the **NOTES** following the heading "[INCISED]."

The collection heard on preservation tape is characterized by poor sound quality. Since Roberts was able to make detailed transcriptions of most of the songs, the cylinders apparently were better, at least at one time, than the disc copies used to make the tapes.

The Library's earlier indices are incorrect when matching up AFS numbers with cylinder and collector numbers. The order used by the recording technician is as follows:

<i>AFS Disc. No.</i>	<i>Cylinder Nos.</i>	<i>Collector Nos.</i>
751: A1-A4	294-295	16a-b, 17a-b
751: B1-B4	292-294	14c, 15a-b, 16a
752: A1-A4	297-299	19b, 20a-b, 21c
752: B1-B3	295-297	17c, 18, 19a
753: A1-A2	300-301	22a, 23
753: B—	not recorded	
754: A1-A2	291-292	13, 14a-b
754: B1-B3	289-290	11, 12a-b

Genres specifically identified or represented by songs in the collection include:

Chungichnish rite songs
Clapper songs
Creation Myth songs
Deer-hunting songs
Mourning ceremonies' songs
Rain-making songs
Songs of the travels of two clans
Spirit songs
Woman's Dance song

The Archive of Folk Culture Luiseño collections also include 110 aluminum discs recorded in the 1930s by John Peabody Harrington. José Olivas Albañas was the singer; his recorded repertory included over seventy Pi'mukvul songs as well as Nutshiish, Timeeganwish, muniivul, kaamalum, teepunish, tshaanush, tshalaw'aant, and tshazitshzif songs. Notes that accompany these recordings, including Harrington's comments on Luiseño song genres, are found on microfilm series III, reels 120 and 121. Additional recordings of Luiseño and Juaneño material made for Harrington by his nephew Arthur and other collaborators are in the National Anthropological Archives, Smithsonian Institution.



One of the last photos of Helen Heffron Roberts. *Courtesy of her niece, Jane Broman Brown*

LUISEÑO MUSIC
THE HELEN HEFFRON ROBERTS COLLECTION

CYLINDER NO.	289	TIME	2:38
AFS NO.	754: B1	QUALITY	fair/poor
COLLECTOR NO.	11		
DERIVATION	Catalineño		

DESCRIPTION The Song of the Canes.
 PERFORMER Celestino Awai'u
 NOTES Machine and surface noise; beating.
 Transcription on [HHR 10:33-35] and [FPM:78-83].
 Texts and commentary on [FPM:77, 84-87].
 [HHR 24]: "When the people came from the islands
 across the water they met another tribe at Carlsbad
 (Palemayum) and they tried to chase them back. Both
 sides had canes & they put them in the ground and
 the canes would sing. . . Singyam is the name of the
 tribe that came from the ocean, from Catalina."

CYLINDER NO.	290	TIME	2:49
AFS NO.	754: B2-B3	QUALITY	poor
COLLECTOR NO.	12a-12b		
DERIVATION	Catalineño		

DESCRIPTION 1) The Song of the Canes (continuation)--12a.
 2) [ca. 1:53] Magic song, to make a dry stick sprout
 leaves--12b.
 PERFORMER Celestino Awai'u
 NOTES Machine and surface noise. Programs very faint.
 Transcription of 2) on [HHR 10:35-36] and [FPM:91-
 93]. Texts and commentary on [FPM:90, 93-94].
 [HHR 24]: 2) "Unfinished on record. Only last word
 omitted. Comes where other words do in music."
 [INCISED]: "Soprano. Wearing of the Green. 9117."

CYLINDER NO.	291	TIME	2:44
AFS NO.	754: A1	QUALITY	poor/fair
COLLECTOR NO.	13		
DERIVATION	Luisseño		
DESCRIPTION	Second song of the deer killing cycle (when the hunter first spies the deer).		
PERFORMER	Celestino Awai'u		
NOTES	Machine and surface noise. Program faint, improves a bit in the middle, "cuts off" at the end. Transcription on [HHR 10:37-39] and [FPM:46-50]. Texts and commentary on [FPM:45-46, 50]. [INDEX]: "Vinal. Deer song." [INCISED]: "Columbia 500. Liberty Bell March." (Band)."		
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CYLINDER NO.	292	TIME	2:39; 0:42
AFS NO.	754: A2; 751: B1	QUALITY	fair/poor
COLLECTOR NO.	14a-14c		
DERIVATION	1), 2)--Gabrielino; 3)--Luisseño		
DESCRIPTION	1) A song with the clapper--14a. 2) [1:44] A song with the clapper--14b. 3) [ca. 2:45] Luisseño rain-making song--14c.		
PERFORMER	Celestino Awai'u		
NOTES	Machine and surface noise. 3) extremely faint; beginning obscured. Transcriptions on [HHR 10:39-41] and [FPM:70-73, 37-38]; clapper rhythm notated but not recorded. Texts and commentary on [FPM:70, 72-73, 37-38]. [INDEX]: "a and b together. . . . These songs belonged to the Ariveños people at San Gabriel." [INCISED]: "8874 Song, Come Take A Trip In My Air-ship."		
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CYLINDER NO.	293	TIME	3:23
AFS NO.	751: B2-B3	QUALITY	poor
COLLECTOR NO.	15a-15b		
DERIVATION	Catalineño		
DESCRIPTION	1) Catalina spirit song--15a. 2) [1:37] Catalina spirit song--15b.		
PERFORMER	Celestino Awai'u		
NOTES	Machine noise. Program faint; beginning of 2) obscured. Transcriptions on [HHR 10:41-44] and [FPM:95-96, 98-99]. Texts and commentary on [FPM:94, 96-98, 100].		

CYLINDER NO.	294	TIME	3:05
AFS NO.	751: A1-A2 and B4	QUALITY	fair/poor
COLLECTOR NO.	16a-16b		
DERIVATION	Luiſeño		

DESCRIPTION 1) Luiſeño song about the death of a person--16a.
2) [2:25] A song for the morning after the night of watching the dead--16b.

PERFORMER Celestino Awai'u

NOTES Machine and surface noise. Program not always audible; 1) is "cut off."
1) was duplicated twice on disc (751: A1 and B4); B4 is an incomplete version.
Transcriptions on [HHR 10:44-47] and [FPM: 33-35, 31-32].
Texts and commentary on [FPM:33, 35-37, 31-32].

CYLINDER NO.	295	TIME	2:26; 0:49
AFS NO.	751: A3-A4; 752: B1	QUALITY	fair
COLLECTOR NO.	17a-17c		
DERIVATION	Luiſeño		

DESCRIPTION 1) A [yuimec] song belonging to Andrés Tortuga--17a.
2) [1:24] Yuimec song in the first language--17b.
3) [ca. 2:29] Song for killing deer, Totcum--17c.

PERFORMER Celestino Awai'u

NOTES Light machine and surface noise. Programs faint.
1) "cuts off." 3) occasionally distorted.
Transcriptions on [HHR 10:47-49] and [FPM 24-25, 27-28, 39-40].
Texts and commentary on [FPM:23, 25-29, 39-40].
[INDEX]: "Song belonging to Andrés Tortuga, Jim Tortuga's father." [Jim Tortuga was Roberts's interpreter and Flora Páhenim's husband.]

CYLINDER NO.	296	TIME	3:15
AFS NO.	752: B2	QUALITY	poor
COLLECTOR NO.	18a-18b		
DERIVATION	Gabrielino		

DESCRIPTION 1) Nokwa'nic song--18a.
2) [1:58] Nokwa'nic song [continuation of 1)]--18b.

PERFORMER Celestino Awai'u

NOTES Machine and surface noise. Speed warp at end of 1).
Programs very faint.
Transcriptions on [HHR 10:49-51] and [FPM:60-62].
Texts and commentary on [FPM:59, 62-64].
[INDEX]: "a and b (one record) . . . defect in middle, original ran down."

CYLINDER NO.	297	TIME	1:52; 1:07
AFS NO.	752: B3; 752: A1	QUALITY	poor
COLLECTOR NO.	19a-19b		
DERIVATION	1)--Luiseño; 2)--Gabrielino**		
DESCRIPTION	1) A Woman's Dance song belonging to Celestino's grandfather--19a. 2) [ca. 1:56] Third song of the deer hunting cycle, Sariwut--19b.		
PERFORMER	Celestino Awai'u		
NOTES	Machine and surface noise. Programs generally faint; beginning of 2) obscured. Transcriptions on [HHR 10:52-54] and [FPM:20-21, 51]. 1) incompletely dubbed onto disc and tape. Texts and commentary on [FPM:19, 21-23, 50-52]. [NOTES 6]: "When he kills the deer the fly comes & looks around & finds the deer dead & the fly comes & gives him a motion & he follows the fly & finds it." [Fly = Sariwut]. **Roberts noted the linguistic evidence suggesting that the third [19b] and fourth [21a] songs of the deer hunting cycle were probably Gabrielino [FPM:43].		

CYLINDER NO.	298	TIME	2:50
AFS NO.	752: A2-A3	QUALITY	fair/poor
COLLECTOR NO.	20a-20b		
DERIVATION	Luiseño		
DESCRIPTION	1) Fifth song of the deer hunting cycle, Neyokaxo--20a. 2) [1:50] First song of the deer hunting cycle--20b.		
PERFORMER	Celestino Awai'u		
NOTES	Machine and surface noise. Program faint. Voice not audible until 7th measure of transcription. 2) was not completely dubbed. Transcriptions on [HHR 10:54-56] and [FPM:54-55, 43-44]. Texts and commentary on [FPM:53, 55-56, 43, 45]. [INDEX]: 1) "This is when there is no water." [NOTES 5]: 2) "This is the first song when he starts hunting deer. When he meets the deer he sings the one I got yesterday." [INCISED]: "8779 Song. A Bit O'Blarney"		

CYLINDER NO.	299	TIME	1:18
AFS NO.	752: A4	QUALITY	fair/poor
COLLECTOR NO.	21a-21c		
DERIVATION	1), 3)--Gabrielino; 2)--Luiseño		

DESCRIPTION 1) [Fourth song of the deer hunting cycle--21a].
 2) [Tcutcemic fiesta song--21b].
 3) Last song of the Monos festival--21c.

PERFORMER Celestino Awai'u

NOTES 1) and 2) were not dubbed on disc or tape.
 3) machine and surface noise; program faint; tracking problems at beginning.
 Transcriptions for all three songs on [HHR 10:56-58] and [FPM:52-53, 30, 65-66].
 Texts and commentary on [FPM:52-53, 29-30, 65-67].
 [INDEX]: 1) and 2) "Not copied--too faint."
 [NOTES 6-9]: 1) "Great grandfather fly -- called this as title of honor hoping for his assistance" (see cyl. 297). 2) "The tuvish is the first fiesta for memorial for the dead . . . Chuchemish is the second festival--now they burn them. . . . Monos is the name of the third festival . . . where dummies of the dead are used."

CYLINDER NO.	300	TIME	1:53
AFS NO.	753: A1	QUALITY	poor
COLLECTOR NO.	22a		
DERIVATION	1)--Catalineño; 2)--Luiseño		

DESCRIPTION 1) Planting song of the Sengyam.
 2) [Peon game song].

PERFORMER Celestino Awai'u

NOTES Machine and surface noise. Program very faint; tracking problems. Cylinder itself is broken.
 Transcription of 1) on [HHR 10:58-59] and [FPM:88].
 Texts and commentary on [FPM:87-90].
 Reference to 2) on [FPM:103].
 [NOTES 10-12]: "A planting song of the Senyiam of Catalina Island. Sung by Celestino but he is not sure if it is right. Says Pablo knows it better."
 According to p. 12, there was also a peon game song on the cylinder; this information was not on other indices.

CYLINDER NO.	301	TIME	3:09
AFS NO.	753: A2	QUALITY	poor
COLLECTOR NO.	23		
DERIVATION	Luiseño		

DESCRIPTION [ca. 0:16] Song of Teme'cula.

PERFORMER Flora Páhenim

NOTES Machine and surface noise. Program very faint.
 Fragmentary transcription on [HHR 10:59-61]; texts
 and commentary on [FPM:17-19].
 Two additional Temecula songs of Flora Páhenim were
 transcribed in [HHR 28]; these are found on
 [FPM:13-17 and 67-69].
 [INCISED]: "9250 Tenor. Let Me Write What I Never
 Dared to Tell."

CENTRAL SIERRA MIWOK MUSIC

THE EDWARD WINSLOW GIFFORD COLLECTION

COLLECTOR: Edward Winslow Gifford
(1887–1959)

PERFORMER: Tom Williams (Molestu)

LOCATION: Chakachino, near Jamestown,
Tuolumne County, California

DATE: October 1914

SPONSOR: Probably the Department of Anthropology, University of California

PROVENANCE: Loan by the University of California, Berkeley, 1947

AFS NUMBERS: 9573–9575

LOWIE MUSEUM NUMBERS: 24–2174 to
2190 (14–1885 to 1903)

Three discs containing copies of eighteen cylinders of Central Sierra Miwok Indian music recorded by Edward Winslow Gifford in October 1914. The original cylinders, now in the Lowie Museum of Anthropology, University of California, Berkeley, were sent to the Library of Congress in 1947 for duplication on disc.

These cylinders are part of a larger collection identified as series #67, described on pp. 11–12 of volume IV of the Lowie Museum's unpublished guide to its ethnographic recordings. These pages refer to Gifford's 1914 fieldnotes, which have not been located. Series #63 and #70 are also part of Gifford's documentation of Central Sierra Miwok culture.

All of the cylinders were recorded by Tom Williams in October 1914; therefore, this information is not repeatedly cited in the catalog entries. Gifford published a photo of Williams in the article "Miwok Myths" (*University of California Publications in American Archaeology and Ethnology* 12, no. 8 [1917]: plate 6).

Song genres included in the collection are:

Hiweyi dance (smallpox shaman) songs

Kalea dance song

Lole dance song

Songs of acorn, coyote, and rattlesnake shamans

Song of monoyu clown in pota ceremony

Contextual information for each of the dance song genres is provided in Gifford's "Central Miwok Ceremonies" (*University of California Anthropological Records* 14, no. 4 [1955]: 261–318). In cases where published spellings differ from those found in various cylinder indices, the published versions are used. Researchers may also consult Gifford's other articles and an unpublished manuscript concerning Central Miwok shamans, located in the University of California Archives.

In 1984, the Folk Arts Program of the National Endowment for the Arts funded a study of musical traditions of the Tuolumne Miwok band known to a seventy-four-year-old consultant. The project, undertaken by Lorenzo Baca, was sponsored by the University of California, Los Angeles.

CENTRAL SIERRA MIWOK MUSIC
THE EDWARD WINSLOW GIFFORD COLLECTION

AFS NO.	9573: A1	TIME	3:32
LOWIE NO.	24-2174 (14-1885)	QUALITY	good
DESCRIPTION	Second song of monoyu (sun gazer).		
NOTES	Ends rather abruptly. The role of the monoyu clowns in the pota ceremony is described in "Central Miwok Ceremonies," pp. 296-97		

AFS NO.	9573: A2	TIME	3:16
LOWIE NO.	24-2175 (14-1886)	QUALITY	fair/good
DESCRIPTION	Song by mulikbe for kalea dance (with pota ceremony).		
NOTES	Muffled sound. Interpolated exclamations. The mulikbe is the ritual singer. See "Central Miwok Ceremonies," pp. 282-83.		

AFS NO.	9573: A3	TIME	3:16
LOWIE NO.	24-2176 (14-1887)	QUALITY	fair/good
DESCRIPTION	Song by mulikbe for lole dance.		
NOTES	Muffled sound. Interpolated exclamations and abrupt ending. See "Central Miwok Ceremonies," pp. 286-87.		

AFS NO.	9573: B1	TIME	3:12
LOWIE NO.	24-2177 (14-1888)	QUALITY	good/fair
DESCRIPTION	Song of coyote shaman.		
NOTES	Muffled; initially faint; tracking problem at the end.		

AFS NO.	9573: B2	TIME	3:21
LOWIE NO.	24-2178 (14-1889)	QUALITY	fair/good
DESCRIPTION	Song of rattlesnake shaman.		
NOTES	Surface noise; muffled sound; beating near end.		

AFS NO.	9573: B3	TIME	3:22
LOWIE NO.	24-2179 (14-1890)	QUALITY	fair/good
DESCRIPTION	Song of acorn shaman.		
NOTES	Surface noise; muffled sound. The text is described in an unpublished Gifford manuscript concerning Central Miwok shamans (UC Archives CU 23.1, Box 31).		

AFS NO.	9574: A1	TIME	3:21
LOWIE NO.	24-2180 (14-1892)	QUALITY	good/fair
DESCRIPTION	First song of smallpox shaman, song called tcikilmina.		
NOTES	Surface and machine noise; muffled sound; tracking problem at the end. See "Central Miwok Ceremonies," p. 301, regarding the four songs sung on the hilltop in the hiweyi dance.		

AFS NO.	9574: A2	TIME	3:22
LOWIE NO.	24-2181 (14-1893)	QUALITY	good
DESCRIPTION	Second song of smallpox shaman, song called hoholoyu.		
NOTES	Concluding exclamation.		

AFS NO.	9574: A3	TIME	3:12
LOWIE NO.	24-2182 (14-1894)	QUALITY	good
DESCRIPTION	Third song of smallpox shaman, song called hahaiyua.		
NOTES	Concluding exclamation.		

AFS NO.	9574: B1	TIME	3:12
LOWIE NO.	24-2183 (14-1895)	QUALITY	good
DESCRIPTION	Fourth song of smallpox shaman, song cllled hahamaka.		
NOTES	Mild surface noise. Several background words at the end. A translation of the song text is found in "Central Miwok Ceremonies," p. 301.		

AFS NO.	9574: B2	TIME	3:21
LOWIE NO.	24-2184 (14-1896)	QUALITY	good/fair

DESCRIPTION NOTES	Smallpox shaman's song in round house. Surface noise; muffled sound. Final exclamation. Translation of text also on p. 301 of monograph.
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AFS NO.	9574: B3	TIME	3:15
LOWIE NO.	24-2184 (14-1897)	QUALITY	good

DESCRIPTION NOTES	Continuation of [preceding cylinder]. Tracking problem at the end.
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AFS NO.	9575: A1	TIME	3:30
LOWIE NO.	24-2185 (14-1898)	QUALITY	good/fair

DESCRIPTION NOTES	Song of mulikbe for hiweyi (smallpox shaman) dance. Some surface noise and slight distortion; beating throughout.
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AFS NO.	9575: A2	TIME	3:11
LOWIE NO.	24-2186 (14-1899)	QUALITY	fair/good

DESCRIPTION NOTES	First mulupu song sung by mulikbe in hiweyi dance. Muffled, distorted sound. The two mulupu songs are mentioned on p. 302 of "Central Miwok Ceremonies."
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AFS NO.	9575: A3	TIME	3:07
LOWIE NO.	24-2187 (14-1900)	QUALITY	good/fair

DESCRIPTION NOTES	Second mulupu song sung by mulikbe in hiweyi dance. Quavering distortion of voice.
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AFS NO.	9575: B1	TIME	3:27
LOWIE NO.	24-2188 (14-1901)	QUALITY	good/fair

DESCRIPTION NOTES	Song by mulikbe for hiweyi dance. Surface noise; some quavering distortion and muffled sound.
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AFS NO.	9575: B2	TIME	3:40
LOWIE NO.	24-2189 (14-1902)	QUALITY	fair
DESCRIPTION	Song by mulikbe for hiweyi dance.		
NOTES	Initially faint; somewhat distorted; machine noise (resonant hum). Interpolated exclamations.		

AFS NO.	9575: B3	TIME	3:18
LOWIE NO.	24-2190 (14-1903)	QUALITY	fair/good
DESCRIPTION	Song by mulikbe for hiweyi dance.		
NOTES	Surface noise, increasing near the end. Beating after 1:30. Momentary sound dropouts. Interpolated exclamations.		

MONO MUSIC

THE CHARLES FLETCHER LUMMIS COLLECTION

COLLECTOR: Charles Fletcher Lummis
(1859–1928)

PERFORMERS: Charles Bethel, Louis Carmen, Daisy Good, Annie Kinsman, Lottie [Carrie] Pokenhorn

LOCATION: Sherman Institute, Riverside, California

DATE: April 25, 1904

SPONSORS: Southwest Society, Archaeological Institute of America

PROVENANCE: Gift of Helen Heffron Roberts, 1956; gift of Columbia University, 1973

AFS NUMBERS: 11,102–11,103 [HHR]; 15,853 [LB]

ROBERTS DISCS: 8, 9

ROBERTS INDEX NUMBERS: 89, 90, second series 3, [unknown], 91, 92

BOULTON DISC SIDES: 1, 2

SW MUSEUM NUMBERS: 457–G–693 through 457–G–697, [unknown]

Disc copies of six four-inch cylinders, five of which definitely contain Mono Indian music recorded by Charles Lummis in 1904 at the Sherman Institute, Riverside, California; the sixth cylinder may not be Mono. The discs containing this and other Lummis collections were made separately by Helen Heffron Roberts and Laura Boulton, and were given to the Library of Congress by Roberts in 1956 and by Columbia University in 1973. The original cylinders are at the Southwest Museum, Los Angeles.

The Mono recordings were made on Lummis's second visit to the Indian boarding school in April 1904. According to a letter he wrote on March 19 to Harwood Hall, superintendent of the school, "The [Southwest] Soci-

ety and the [Archaeological] Institute are alike anxious to preserve as much as possible of the California Indian songs. We are drawing now largely on New Mexico." His plan to record songs from some of the 380 students in residence worked so well on April 5 that he decided to come back several weeks later. The Mono students he recorded were between the ages of thirteen and twenty. "Carrie Pokenhorn" is the name that appears on the cylinder box labels and in the indices but "Lottie" is the name in the school records.

Laura Boulton made disc copies of some of Lummis's cylinders in 1931, giving each side of the discs a separate number and identifying the cylinders by title and by their Southwest Museum accession number (457–G–###). The hollow, metallic sound quality of her recordings suggests that Boulton's discs were made acoustically rather than electrically, the cylinders being played back into a room and the disc recorder picking up that sound through the air. Boulton duplicated only three of Lummis's Mono cylinders. Several additional Mono recordings were sent to Roberts in 1933, also for duplication on disc. When the two disc collections were subsequently dubbed on preservation tape at the Library of Congress, the Roberts discs were played back too slowly and the voices therefore sound lower than they should.

The catalog entries for the cylinders found on both the Boulton and Roberts discs have two AFS numbers and timings followed by [LB] and [HHR] respectively. Cylinders found only on the Roberts discs are not so marked. The **INDEX CYL. NO.** category provides the number Roberts assigned to the cylinders she duplicated, as listed in her index. Cylinder accession numbers and comments drawn from a Southwest Museum guide to the wax cylinder collections are in the **NOTES** following [SW]; each entry in the guide also included

the words “transcribed on metal disk by Helen H. Roberts, 1933” and the Roberts disc number. Copies of the Roberts index and of the Southwest Museum guide are available in the Archive of Folk Culture at the Library of Congress as part of the documentation for the entire Lummis collection of California and Southwest Indian music.

A duplicate set of the Roberts discs is in the Braun Research Library at the Southwest Museum along with Lummis’s correspondence and diaries.

Genres represented in the collection are dream songs and a war dance song. “Paiute Dance” songs are also identified, but the word

“Paiute” was often applied to the people labeled as “North Fork Mono” in the anthropological literature (see, for example, C. Hart Merriam’s chapter on “The Mono Paiute” in *Studies of California Indians*), so this may be simply an attribution of source rather than a specified genre.

Volume 4 of the Lowie Museum’s unpublished guide to its ethnographic recordings lists collections of North Fork Mono music made by Dorothy Damkroger for E.W. Gifford in 1916, by Gifford himself in 1926, by Helen Marvin in 1961, and by Peggy Molarsky in 1970. Gifford’s article “The Northfork Mono” refers to several of his recordings.



Lummis seated at his desk at El Alisal. Photographer unknown; photo copyrighted by Lummis in 1902. *Courtesy of the Southwest Museum (Copy neg. 24,381)*

MONO MUSIC
THE CHARLES FLETCHER LUMMIS COLLECTION

AFS NO.	11,102: B2	TIME	2:36
INDEX CYL. NO.	89	QUALITY	poor/fair
HHR DISC NO.	8		

DESCRIPTION 1) Paiute Dance song.
2) [1:26] Paiute Dance song.

PERFORMER Charles Bethel

DATE April 25, 1904

NOTES Much surface noise. [SW]: 457-G-693; "Mono Indian (North Fork) . . . Sung dancing around fire? Recorded by three? See 457-G-694. . . . Second song cut off on original record."

AFS NO.	11,103: A1 [HHR]	TIME	1:32 [HHR]
	15,853: A1 [LB]		1:00 [LB]
INDEX CYL. NO.	90	QUALITY	fair
HHR DISC NO.	9		

DESCRIPTION Dream of a ghost.

PERFORMER Daisy Good, Annie Kinsman, Lottie [Carrie] Pokenhorn

DATE April 25, 1904

NOTES Surface noise; overmodulation. Ends with rhythmic exhalations. [SW]: 457-G-694; "from North Fork."

AFS NO.	11,103: A2 [HHR]	TIME	1:34 [HHR]
	15,853: A2 [LB]		1:07 [LB]
INDEX CYL. NO.	Second series 3	QUALITY	fair/good
HHR DISC NO.	9		

DESCRIPTION Song of a dream.

PERFORMER Daisy Good, Annie Kinsman, Lottie [Carrie] Pokenhorn

DATE April 25, 1904

NOTES Surface noise. [SW]: 457-G-695; "(Room for 1)."

AFS NO.	11,103: A3	TIME	1:20
INDEX CYL. NO.	Unknown	QUALITY	fair/good
HHR DISC NO.	9		

DESCRIPTION [Unidentified song.]
PERFORMER [Unknown; sounds like a man and a woman]
DATE [April 25, 1904?]

NOTES Surface noise. There are three bands on Roberts disc #9, side A, but only two songs are identified in the indices. See the preceding cylinders. It is not clear whether Lummis added the "room for 1" note regarding cylinder 457-G-695 (it is only partially filled) or whether Roberts added the note to the index on determining that she had room for another cylinder on her disc. This song may not be Mono.

AFS NO.	11,103: B1 [HHR]	TIME	2:57 [HHR]
	15,853: B [LB]		1:47 [LB]
INDEX CYL. NO.	91	QUALITY	fair
HHR DISC NO.	9		

DESCRIPTION Song dancing around fire.
PERFORMER Daisy Good, Annie Kinsman, Lottie [Carrie] Pokenhorn
DATE [Probably April 25, 1904]

NOTES Surface noise; overmodulation.
[HHR DISC LABEL]: This and the following song are listed in reverse order.
[SW]: 457-G-697; "For purpose of laugh" (laughter at 0:33 and 1:37).

AFS NO.	11,103: B2	TIME	2:20
INDEX CYL. NO.	92	QUALITY	fair
HHR DISC NO.	9		

DESCRIPTION War Dance song.
PERFORMER Charles Bethel and Louis Carmen
DATE April 25, 1904

NOTES Much surface noise; faint program; tracking problem at the end. [SW]: 457-G-696; "(North Fork)."

NOMLAKI MUSIC

THE HELEN HEFFRON ROBERTS COLLECTION

COLLECTOR: Helen Heffron Roberts
(1888–1985)

PERFORMER: Dixie Edsall

LOCATION: Round Valley Reservation,
California

DATE: February–April 1926

SPONSORS: Privately funded; see below.

PROVENANCE: Gift of Helen Heffron Roberts, 1937 (cylinders), 1955 (discs)

CYLINDER NUMBERS: 271–272

AFS NUMBER: 11,028

COLLECTOR NUMBERS: 7–8

Two four-inch cylinders containing Nomlaki Indian music recorded by Helen Heffron Roberts on the Round Valley Reservation near Covelo, California, in 1926. Miss Roberts donated the cylinders to the Library of Congress in 1937 and aluminum disc copies in 1955. The preservation tapes were made from the disc copies rather than from the cylinders themselves.

Cylinder documentation has been found among the manuscripts and fieldnotes Miss

Roberts gave to the Library in 1979. Among the relevant materials are “RV [Round Valley] 5,” a list of Nomlaki musical instruments; “RV 9,” a notebook containing ethnographic notes, texts, and translations; and “RV 10,” the handwritten song transcription notebook. References to these materials are found in the **NOTES** following [HHR 5 (or 9 or 10)]. “RV 10” has been assigned page numbers, so these are cited as well.

Roberts recycled some commercially recorded cylinders on her 1926 field trip; consequently some of them have incised numbers, song titles, and performer indications. Such information is cited in the **NOTES** following “[INCISED].”

According to her monograph on Luiseño songs, *Form in Primitive Music*, most of Roberts’s 1926 fieldwork was sponsored by individuals, many of whom were from Santa Barbara; she identifies these persons on p. v of the preface.

The songs recorded by Edsall are both “cry songs.” See also the Konkow cry songs as well as the Pomo and Wailaki materials collected by Roberts at Round Valley. “RV 10” also includes the transcription of a Nomlaki cradle song sung by Alice Joe (see p.4).

NOMLAKI MUSIC
THE HELEN HEFFRON ROBERTS COLLECTION

CYLINDER NO.	271	TIME	2:35
AFS NO.	11,028: B1	QUALITY	fair
COLLECTOR NO.	7a		

DESCRIPTION [0:31] "Noamlakki" Cry song.
PERFORMER Dixie Edsall

NOTES Machine hum and surface noise; program faint.
Performer's false start at 0:18.
[HHR 9]: "Dixie Edsall's sister's cry song."
[HHR 5], supplementary notes on Nomlaki musical instruments, indicates that Dixie Edsall was a 'Nomolakki' who "came from Pass Kente."
Transcription on [HHR 10:24].
[INCISED]: "Duet. Let the Lower Lights be Burning. 9272."

CYLINDER NO.	272	TIME	2:10
AFS NO.	11,028: B2	QUALITY	poor
COLLECTOR NO.	8a		

DESCRIPTION Burning Ceremony, Cry song belonging to Sally Wright.
PERFORMER Dixie Edsall

NOTES Machine and surface noise; program very faint.
Tracking problems in middle.
Transcription on [HHR 10:26-27]; "Concow Cry Song, belonging to Sally Wright."
Text transcription and translation in [HHR 1:48-51].

NORTHEASTERN AND SOUTHEASTERN POMO MUSIC

THE SAMUEL ALFRED BARRETT COLLECTION

COLLECTOR: Samuel Alfred Barrett (1879–1965)

PERFORMERS: Grant, Tom Johnson [Lower Lake-Southeastern Pomo], Lucy Lou [Northeastern Pomo]

LOCATIONS: Lower Lake in 1902; other locations unspecified

DATES: November 1902; October 6–7, 1906; July 1907

SPONSOR: Department of Anthropology, University of California

PROVENANCE: Loan by the University of California, Berkeley, 1947

AFS NUMBERS: 9563–9565

LOWIE MUSEUM NUMBERS: 24–958 to 962, 964 to 967, 1497 to 1499, 1913 to 1916 (14–417 to 421, 423 to 426, 1074 to 1078, 1482 to 1483)

Three discs containing copies of sixteen cylinders of Pomo Indian music recorded by Samuel Barrett in northern California between 1902 and 1907. The original cylinders, now in the Lowie Museum of Anthropology, University of California, Berkeley, were sent to the Library of Congress in 1947 for duplication on disc.

Recorded in the process of carrying out the

Ethnological and Archaeological Survey of California, these cylinders are part of the collections identified as series #8, #14, and #40, described on pp. 1–3 and 5 of volume 2 of the Lowie Museum's unpublished guide to its ethnographic recordings. The timings noted in the Lowie guide are quite different from those listed in this catalog, probably the result of different cylinder playback speeds.

Barrett's work in 1902 and 1906 was with Southeastern Pomo while the field trip in 1907 was to the northeastern groups. The **LOCATION** entry is used only for the cylinders for which a specific recording location is known.

Genres in this sample of Barrett's work include:

- Acorn songs (turva xe)
- Dance songs (hintil xe)
- Dream songs (malóki)
- Love songs (batses xe)
- Puberty songs (tsilemulke)

Some of Barrett's explanatory comments, drawn from an index that accompanied the tape, are found in the **NOTES** after "[INDEX]." General introductions to Pomo dance genres are found in Barrett's "Ceremonies of the Pomo Indians" (*University of California Publications in American Archaeology and Ethnology* 12, no. 10 [1917]:397–441) and on pp. 260–70 in Alfred Kroeber's *Handbook of the Indians of California*.

NORTHEASTERN AND SOUTHEASTERN POMO MUSIC
THE SAMUEL ALFRED BARRETT COLLECTION

AFS NO.	9563: A1	TIME	1:54
LOWIE NO.	24-958 (14-417)	QUALITY	fair
DESCRIPTION	Acorn song (turva xe).		
PERFORMER	Tom Johnson		
DATE	October 6, 1906		
NOTES	Surface noise. Faint; somewhat better after 1:00. Program cuts off at the end. [INDEX]: "Sung in the spring to provide an abundance of acorns. (This song was never sung in dancing. Sung usually by one person.)"		

AFS NO.	9563: A2	TIME	1:53
LOWIE NO.	24-959 (14-418)	QUALITY	poor

DESCRIPTION	[ca. 0:20] Acorn song (turva xe).
PERFORMER	Tom Johnson
DATE	October 6, 1906
NOTES	Very faint program; surface noise.

AFS NO.	9563: A3	TIME	2:06
LOWIE NO.	24-960 (14-419)	QUALITY	poor/fair

DESCRIPTION	Dance song (hintil xe).
PERFORMER	Tom Johnson
DATE	October 6, 1906
NOTES	Surface noise. Faint program; audible fast pulse that may be accompaniment. [INDEX]: "Sung by several persons, accompanied by split stick rattles."

AFS NO.	9563: A4	TIME	2:24
LOWIE NO.	24-961 (14-420)	QUALITY	fair

DESCRIPTION	Love song (batses xe).
PERFORMER	Tom Johnson
DATE	October 6, 1906
NOTES	Surface noise. Faint program, fading out at end.

AFS NO.	9563: B1	TIME	2:23
LOWIE NO.	24-962 (14-421)	QUALITY	poor
DESCRIPTION	Love song (batses xe).		
PERFORMER	Tom Johnson		
DATE	October 6, 1906		
NOTES	Surface noise. Faint, pulsating program; obscured by noise at end.		

AFS NO.	9563: B2	TIME	2:26
LOWIE NO.	24-964 (14-423)	QUALITY	poor
DESCRIPTION	Love song (batses xe).		
PERFORMER	Tom Johnson		
DATE	October 7, 1906		
NOTES	Much surface noise. Program faint, pulsating. [INDEX]: "Song is incomplete owing to the shortness of the record."		

AFS NO.	9563: B3a, B3b	TIME	1:41; 2:26
LOWIE NO.	24-965 (14-424)	QUALITY	poor; fair
DESCRIPTION	Acorn song (turva xe).		
PERFORMER	Tom Johnson		
DATE	October 7, 1906		
NOTES	Surface noise; faint program. Two takes made of the cylinder; apparent speed malfunctions on the first. 12-second fragment follows the first take. Song ends with exclamation. [INDEX]: "Not used in dancing."		

AFS NO.	9563: B4	TIME	2:40
LOWIE NO.	24-966 (14-425)	QUALITY	poor
DESCRIPTION	Dance song (hintil xe).		
PERFORMER	Tom Johnson		
DATE	October 7, 1906		
NOTES	Surface noise; obscured, faint program. [INDEX]: "(The song is repeated on this record.)"		

AFS NO.	9564: A1	TIME	3:00
LOWIE NO.	24-967 and 968 (14-426)	QUALITY	fair/poor
DESCRIPTION	1) Dance song (hintil xe). 2) [1:00--Repetition]. 3) [1:57] Dance song (hintil xe).		
PERFORMER	Tom Johnson		
DATE	October 7, 1906		
NOTES	Surface noise; faint. [INDEX]: "The first two of these songs are the same, the third being a different song and sung but once."		

AFS NO.	9564: A2	TIME	2:27
LOWIE NO.	24-1497a (14-1074)	QUALITY	fair
DESCRIPTION	Tsilemulke, puberty song.		
PERFORMER	Lucy Lou		
DATE	July 1907		
NOTES	Muffled text; beating noise in background. Song is incomplete. [INDEX]: "Not finished, but remainder appears to be only a repetition of this."		

AFS NO.	9564: A3	TIME	2:29
LOWIE NO.	24-1497b (14-1075)	QUALITY	poor
DESCRIPTION	Duplicate of [the preceding].		
PERFORMER	Lucy Lou		
DATE	July 1907		
NOTES	Slightly lower pitch level than the preceding cylinder. Some surface noise; muffled sound. Program fades out, then grows audible again, ending abruptly. [INDEX]: "Apparently no definite limit to it and no special note at end."		

AFS NO.	9564: A4	TIME	2:22
LOWIE NO.	24-1498 (14-1076)	QUALITY	poor/fair
DESCRIPTION	Duplicate of [the two preceding cylinders].		
PERFORMER	Lucy Lou		
DATE	July 1907		
NOTES	Very muffled. Sound sometimes fades out. Machine screech at the end. [INDEX]: "Sung while seated on ground."		

AFS NO.	9564: B1	TIME	2:28
LOWIE NO.	24-1499a (14-1077)	QUALITY	fair
DESCRIPTION	Malóki (boleke, dream dance).		
PERFORMER	Lucy Lou		
DATE	July 1907		
NOTES	Sprung start. Very muffled; surface noise. Program ends abruptly. [INDEX]: "Dancing song used in dance by both men and women."		

AFS NO.	9564: B2	TIME	2:22
LOWIE NO.	24-1499b (14-1078)	QUALITY	poor/fair
DESCRIPTION	[Repetition of the preceding song.]		
PERFORMER	Lucy Lou		
DATE	July 1907		
NOTES	More surface noise; program not always audible, breaking up sometimes. [INDEX]: "Supposed to be a continuation of [14]- 1077. Really the same song over again."		

AFS NO.	9565: B4	TIME	3:04
LOWIE NO.	24-1913 and 1914 (14-1482)	QUALITY	good/fair
DESCRIPTION	1) Dance song. 2) [1:35] Dance song.		
PERFORMER	Tom Johnson		
LOCATION	Lower Lake		
DATE	November 15, 1902		
NOTES	As will be noted by the AFS and Lowie numbers, this and the following cylinder were recorded in reverse order on the AFS discs. Abrupt starts on both cuts. [INDEX]: "Two dance songs. Second not finished."		

AFS NO.	9565: B3	TIME	2:55
LOWIE NO.	24-1915 and 1916 (14-1483)	QUALITY	good/fair
DESCRIPTION	1) Dance song. 2) [ca. 1:54] Dance song.		
PERFORMER	Grant		
LOCATION	Lower Lake		
DATE	November 1, 1902		
NOTES	Spoken words prior to 1); exclamations during song. Group shout prior to 2). Surface noise; 2) is faint and quavery. [INDEX]: "Two dance songs. Sung by Grant, announced by Old Lewis."		

EASTERN POMO MUSIC

THE EDWARD WINSLOW GIFFORD COLLECTION

COLLECTOR: Edward Winslow Gifford
(1887–1959)

PERFORMER: Jim Pumpkin (born ca. 1845)

LOCATION: Danobidau, a Pomo village near
Upper Lake, California

DATE: June 12, 1919

SPONSOR: Probably Department of Anthro-
pology, University of California

PROVENANCE: Loan by the University of
California, Berkeley, 1947

AFS NUMBERS: 9566–9568

LOWIE MUSEUM NUMBERS: 24–2468 to
2485 (14–2261 to 2278)

Three discs containing copies of eighteen cylinders of Pomo Indian music collected by Edward Winslow Gifford at Upper Lake, California, in 1919. The original cylinders, now in the Lowie Museum of Anthropology, University of California, Berkeley, were sent to the Library of Congress in 1947 for duplication on disc.

These cylinders constitute series #75, described on pp. 16–17 of volume 2 of the Lowie's unpublished guide to its ethnographic recordings. The timings in this catalog differ from those found in the guide, probably the result of different playback speeds on the occasions when the cylinders were duplicated.

All of the cylinders are of one singer recorded at one site during the same visit, hence there are no performer, location, or date entries in the catalog. A short biography of Pumpkin, whose Indian name was Xehulum, is included in Gifford's study of Clear Lake Pomo society (*University of California Publications in American Archaeology and Ethnology* 18 [1926]:384–85). Pumpkin also recorded for D.N. Lehmer in 1927 (see the Lehmer Pomo collection) and provided information for Edwin Loeb's "Pomo Folkways" (*University of California Publications in American Archaeology and Ethnology* 19, no. 2 [1926]:149–405).

Song genres represented in this collection are:

- Badjuca Dance songs
- Djane Dance songs
- Gilak Dance songs
- Kalimatoto Dance songs
- Lole Dance songs
- Xahluigak Dance songs

All of the songs belong to the "hindil xe," the native dances of ancient origin, rather than to the post-1870 ghost dance "maru" cycle. Additional information about these genres is contained in Gifford's "Clear Lake Pomo Society" (pp. 347–51) and in Barrett's monograph, "Ceremonies of the Pomo Indians" (*University of California Publications in American Archaeology and Ethnology* 12, no. 10 [1917]: see pp. 431–40).

EASTERN POMO MUSIC
THE EDWARD WINSLOW GIFFORD COLLECTION

AFS NO.	9566: A2	TIME	2:31
LOWIE NO.	24-2468 (14-2261)	QUALITY	poor
DESCRIPTION	1) Gilak Dance song.		
	2) [0:39] Gilak Dance song.		
NOTES	Overmodulation distortion.		
	[ANNOUNCEMENT]: "Gilak songs by Jim Pumpkin."		
	In "Clear Lake Pomo Society," Gifford comments:		
	"A gilak song recorded on the phonograph is in two		
	parts, the first being the introduction sung as the		
	dancers are entering the dance house, the second and		
	main part being the real dance song" (p. 351).		

AFS NO.	9566: A3	TIME	2:49
LOWIE NO.	24-2469 (14-2262)	QUALITY	poor/fair
DESCRIPTION	Gilak Dance song.		
NOTES	Overmodulation; muffled sound. Tracking problem at		
	the end.		
	[ANNOUNCEMENT]: "No. 2, Gilak song by Jim Pumpkin."		

AFS NO.	9566: A4	TIME	2:25
LOWIE NO.	24-2470 (14-2263)	QUALITY	poor
DESCRIPTION	Gilak Dance song.		
NOTES	Overmodulation; very muffled sound.		
	[ANNOUNCEMENT]: "No. 3, Gilak song by Jim Pumpkin."		

AFS NO.	9566: B1	TIME	2:57
LOWIE NO.	24-2471 (14-2264)	QUALITY	poor/fair
DESCRIPTION	1) Gilak Dance song.		
	2) [0:58--Repetition].		
NOTES	Overmodulation; muffled sound; tracking problem at		
	the end.		
	[ANNOUNCEMENT]: "No. 4, Gilak song by Jim Pumpkin."		

AFS NO.	9566: B2	TIME	2:30
LOWIE NO.	24-2472 (14-2265)	QUALITY	fair/good
DESCRIPTION NOTES	Lole Dance song. Muffled sound. [ANNOUNCEMENT]: ". . . no. 5, Lole song by Jim Pumpkin."		
<hr/>			
AFS NO.	9566: B3	TIME	2:20
LOWIE NO.	24-2473 (14-2266)	QUALITY	fair
DESCRIPTION NOTES	Lole Dance song. Muffled, distorted sound. [ANNOUNCEMENT]: ". . . song by Jim Pumpkin."		
<hr/>			
AFS NO.	9566: B4	TIME	2:40
LOWIE NO.	24-2474 (14-2267)	QUALITY	fair/poor
DESCRIPTION NOTES	Xahluigak Dance song. Muffled sound; beating. Index notes that the cylinder was cracked. [ANNOUNCEMENT]: ". . . song by Jim Pumpkin." According to Gifford's list (p. 350 in "Clear Lake Pomo Society"), Pumpkin knew only one xahluigak song and one no xahluigak song; this cylinder and the following may therefore contain songs for two different dancers (see also p. 354).		
<hr/>			
AFS NO.	9567: A1	TIME	2:31
LOWIE NO.	24-2475 (14-2268)	QUALITY	fair
DESCRIPTION NOTES	[0:15] Xahluigak Dance song. Muffled, somewhat distorted sound. Song ends with exclamation. [ANNOUNCEMENT]: "No. 8, Xahluigak song by Jim Pumpkin."		
<hr/>			
AFS NO.	9567: A2	TIME	2:33
LOWIE NO.	24-2476 (14-2269)	QUALITY	fair
DESCRIPTION NOTES	Djane Dance song. Muffled sound. Song ends with exclamation. [ANNOUNCEMENT]: "9, Djane song, Jim Pumpkin."		

AFS NO.	9567: A3	TIME	2:42
LOWIE NO.	24-2477 (14-2270)	QUALITY	fair/poor
DESCRIPTION	[0:15] Djane Dance song.		
NOTES	Distorted sound. Song ends with exclamation. [ANNOUNCEMENT]: ". . . Djane song by Jim Pumpkin."		

AFS NO.	9567: A4	TIME	2:38
LOWIE NO.	24-2478 (14-2271)	QUALITY	fair/poor
DESCRIPTION	Djane Dance song.		
NOTES	Muffled, sometimes overmodulated sound. Song ends with exclamation. [ANNOUNCEMENT]: "No. 11, Djane song by Jim Pumpkin."		

AFS NO.	9567: B1	TIME	2:35
LOWIE NO.	24-2479 (14-2272)	QUALITY	fair/good
DESCRIPTION	[0:17] Badjuca Dance song.		
NOTES	Muffled sound. [ANNOUNCEMENT]: "No. 12, Badjuca song by Jim Pumpkin."		

AFS NO.	9567: B2	TIME	2:35
LOWIE NO.	24-2480 (14-2273)	QUALITY	fair
DESCRIPTION	Badjuca Dance song.		
NOTES	Faint, muffled sound; some distortion. [ANNOUNCEMENT]: "No. 13, Badjuca song by Jim Pumpkin."		

AFS NO.	9567: B3	TIME	2:29
LOWIE NO.	24-2481 (14-2274)	QUALITY	good/fair
DESCRIPTION	Badjuca Dance song.		
NOTES	Surface noise; program sometimes faint. [ANNOUNCEMENT]: ". . . Badjuca song by Jim Pumpkin."		

AFS NO.	9567: B4	TIME	2:43
LOWIE NO.	24-2482 (14-2275)	QUALITY	good
DESCRIPTION	Badjuca Dance song.		
NOTES	[ANNOUNCEMENT]: "Badjuca song by Jim Pumpkin."		

AFS NO.	9568: A1	TIME	2:46
LOWIE NO.	24-2483 (14-2276)	QUALITY	fair/good
DESCRIPTION	1) [0:17--Repetition of preceding song].		
	2) [0:35] Badjuca Dance song.		
NOTES	Some surface noise; soft program. 1) may be only a fragment of the total song.		
	[ANNOUNCEMENT]: "No. 16, Badjuca song by Jim Pumpkin."		

AFS NO.	9568: A2	TIME	2:53
LOWIE NO.	24-2484 (14-2277)	QUALITY	good
DESCRIPTION	[0:15] Kalimatoto Dance song.		
NOTES	Surface noise; buzzing sound introduced at some point during the duplicating process. Interpolated exclamations at 1:07 and 1:55. Song ends abruptly.		
	[ANNOUNCEMENT]: "No. 17, Kalimatoto song by Jim Pumpkin."		

AFS NO.	9568: A3	TIME	2:31
LOWIE NO.	24-2485 (14-2278)	QUALITY	good
DESCRIPTION	Kalimatoto Dance song.		
NOTES	Some surface noise. Interpolated and ending exclamations.		
	[ANNOUNCEMENT]: "Kalimatoto song by Jim Pumpkin."		

CENTRAL POMO MUSIC

THE HENRIETTE ROTHSCILD KROEBER COLLECTION

COLLECTOR: Henriette Rothschild Kroeber
(1877–1913)

PERFORMER: Captain Tack of Hopland,
California

LOCATION: San Francisco, California

DATE: May 4, 1908

SPONSOR: Probably the University of California
Department of Anthropology

PROVENANCE: Loan by the University of
California, Berkeley, 1947; gift of Helen
Heffron Roberts, 1956

AFS NUMBERS: 9564–9565; 11,131: B2 and
11,132: B2

LOWIE MUSEUM NUMBERS: 24–1643 to
1650 (14–1219 to 1226)

AMNH NUMBERS: 1461, 1465

Disc copies of eight cylinders containing Central Pomo Indian music recorded by Henriette Kroeber in San Francisco in May 1908. The original cylinders are at the Lowie Museum of Anthropology, Berkeley, California; they were sent to the Library of Congress in 1947 for duplication on disc. Two of these cylinders, with additional California Indian music recorded by A.L. Kroeber and Samuel Barrett, had previously been preserved on disc by Helen Roberts, who presented her copies to the Library of Congress in 1956.

Roberts apparently worked with a copy of the cylinders at the American Museum of Natural History in New York, since AMNH acquisi-

tion numbers are found on her discs; these numbers are given in the **NOTES**. Now in the Archives of Traditional Music at Indiana University, the AMNH cylinders were “acquired . . . in 1909 by exchange with U. of Cal.,” according to the accompanying documentation.

Song genres included in this collection are:

Grass Game song

Loliki Dance song

Love song

Song of the dance for dead people

Unspecified dance songs from the Yokaia
community

Whiskey Dance songs

Explanations of Pomo dance genres can be found on pp.260–70 in Alfred Kroeber’s *Handbook of the Indians of California* and in Samuel Barrett’s “Ceremonies of the Pomo Indians” (*University of California Publications in American Archaeology and Ethnology* 12, no. 10 [1917]:397–441).

Mrs. Kroeber’s collection constitutes series #21 of the Lowie Museum ethnographic recordings, described on page 4 in volume 2 of the museum’s unpublished guide.

In the indices from the various institutions that have cataloged this collection, the singer’s name is most frequently shown as “Tack” but in some cases the first letter looks like “J.” In this regard, note that Edwin Loeb collected a genealogy from “Captain Jack (Djaska), now residing at the Hopland rancheria” (“Pomo Folkways,” *University of California Publications in American Archaeology and Ethnology* 19 [1926]:244).

CENTRAL POMO MUSIC
THE HENRIETTE ROTHSCHILD KROEBER COLLECTION

AFS NO.	9564: B3	TIME	1:58
LOWIE NO.	24-1643 (14-1219)	QUALITY	good

DESCRIPTION Song of the dance for dead people.
NOTES [ANNOUNCEMENT]: ". . . song of the dead people's dance."

AFS NO.	9564: B4; 11,131: B2 [HHR]	TIME	2:08; 2:28
LOWIE NO.	24-1644 (14-1220)	QUALITY	very good; fair

DESCRIPTION Loliki Dance song.
NOTES Sprung start.
[ANNOUNCEMENT]: "Capt. Tack, May 4, [N]oliki Dance song."
The Roberts version is further identified as AMNH number 1461. In addition to the sprung start, this version also has machine noise, tracking problems, and distortion. The opening announcement sounds more like "corn song."

AFS NO.	9565: A1	TIME	2:26
LOWIE NO.	24-1645 (14-1221)	QUALITY	good/fair

DESCRIPTION Whiskey dance song.
NOTES Surface noise. Program ends abruptly.
[ANNOUNCEMENT]: "May 4, 1908, Capt. Tack, Hopland. Whiskey dance song."

AFS NO.	9565: A2	TIME	2:21
LOWIE NO.	24-1646 (14-1222)	QUALITY	fair

DESCRIPTION [0:19] Whiskey dance song.
NOTES Too slow initially, gradually speeds up, then slows too much. Abrupt ending.
[ANNOUNCEMENT]: "May 4, 1908, Capt. Tack, Hopland. Song when drinking whiskey."
[INDEX]: "The original of this record is broken so only the duplicate is available."

AFS NO.	9565: A3;	TIME	2:17;
	11,132: B2 [HHR]		2:34
LOWIE NO.	24-1647 (14-1223)	QUALITY	good/fair; poor/fair

DESCRIPTION Dance song from Yokaia, #1.
NOTES Surface noise; somewhat muffled.
[ANNOUNCEMENT]: ". . . 8, Capt. Tack of Hopland,
Yokaia dance song sung in the morning at daylight
after dancing all night."
The Roberts version is identified as AMNH number
1465. It has a sprung start, a tracking problem at
0:58, machine noise, and a generally faint sound.

AFS NO.	9565: A4	TIME	1:54
LOWIE NO.	24-1648 (14-1224)	QUALITY	good/fair

DESCRIPTION Dance song from Yokaia, #2.
NOTES Rather abrupt start. Thumping machine noise
initially.
[ANNOUNCEMENT]: ". . . 1908, Capt. Tack, Hopland.
Yokaia dance #2, brother of #1."

AFS NO.	9565: B1	TIME	2:37
LOWIE NO.	24-1649 (14-1225)	QUALITY	good

DESCRIPTION Love song.
NOTES [ANNOUNCEMENT]: ". . . 4, 1908, Capt. Tack,
Hopland. Love song."

AFS NO.	9565: B2	TIME	2:21
LOWIE NO.	24-1650 (14-1226)	QUALITY	good

DESCRIPTION Gambling song to brink luck in grass game.
NOTES [ANNOUNCEMENT]: "May 4, Capt. Tack, Hopland. Grass
Game song sung when out of luck."

EASTERN POMO MUSIC

THE DERRICK NORMAN LEHMER COLLECTION

COLLECTOR: Derrick Norman Lehmer
(1868–1938)

PERFORMERS: Bill Benson, Jim Pumpkin

LOCATIONS: Probably communities on the
shores of Clear Lake, California

DATES: May 1926, May 1927 [?], October 13
and 23, 1927

SPONSOR: Not specified

PROVENANCE: Loan by the University of
California, Berkeley, 1947

AFS NUMBERS: 9568–9572

LOWIE MUSEUM NUMBERS: 24–2665 to
2708 (14–2463 to 2498)

Five discs containing copies of thirty-six cylinders of Pomo Indian music recorded by D.N. Lehmer in 1926 and 1927. The original cylinders, now in the Lowie Museum of Anthropology, University of California, Berkeley, were sent to the Library of Congress in 1947 for duplication on disc.

These cylinders constitute series #89 and #90, described on pp. 19–23 of volume 2 of the Lowie's unpublished guide to its ethnographic recordings. Pumpkin also recorded for E.W. Gifford in 1919; see the Gifford Pomo collection. Benson was undoubtedly the same person who worked with Jaime de Angulo, Alfred Kroeber, and Edwin Loeb (see the bibliography for specific references); his autobiographical reminiscences were assembled by Angulo in 1935 (manuscript H5.3 in the Boas collection in the American Philosophical Society Library). A photo of Benson is found in the article by Lowell John Bean and Sylvia Brakke Vane called "Cults and their Transformations" (volume 8 of the *Handbook of North American Indians*, page 666).

Pumpkin was from a community on the north shore of Clear Lake and Benson from Big Valley, on the southern shore (*HNAI* 8, p. 310). But none of the documentation for the cylinders specifies the recording locations. Therefore, the **LOCATION** entry has been omitted from the catalog.

The date on all except two of Benson's cylinders is May 1926. The other two are marked "May 1927," but this could be a typographical error.

Song genres represented in this collection include:

- Acorn song
- Badjuca Dance songs
- Beginning of dance (commencement) songs
- Bear ceremonial song
- Ghost song
- Grass Game songs
- Hoho songs
- Journey Dance song
- Kilak Dance songs (spelled "Gilak" in other collections)
- Lole Dance songs
- Love songs
- Medicine song
- Shaman's songs
- Thunder Dance song
- Wintun departure song
- Yuyaki Dance song (spelled "yayake" elsewhere)

Some explanatory comments derived from the index that accompanied the recordings follow "[INDEX]" in the **NOTES**. More information on Pomo dance genres can be found on pp. 260–70 in Alfred Kroeber's *Handbook of the Indians of California* and in Samuel Barrett's "Ceremonies of the Pomo Indians" (*University of California Publications in American Archaeology and Ethnology* 12, no. 10 [1917]:397–441).

Lehmer was a mathematician and an Indianist composer. Among his piano-vocal pieces are a "Pomo love song" in the collection called "Down the Stream," and a Pomo "air" (a ho'o song) and serenade in "Indian Camp-Fire Songs," the latter published in 1930. Gen-

eral perspectives on Indian music and anecdotes concerning his experiences as a collector were set down in Lehmer's article "The Music and Poetry of the American Indian" (*Poetry Review* 20 [1929]:333-40).

EASTERN POMO MUSIC
THE DERRICK NORMAN LEHMER COLLECTION

AFS NO.	9568: A4	TIME	1:31
LOWIE NO.	24-2665 (14-2463)	QUALITY	fair/good

DESCRIPTION	Hoho song.
PERFORMER	Bill Benson
DATE	May 1926

NOTES	Faint song, ending with whoops. [INDEX]: "Bill Benson (half breed) narrator."
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AFS NO.	9568: B1	TIME	1:37
LOWIE NO.	24-2666 (14-2464)	QUALITY	good/fair

DESCRIPTION	Hoho song.
PERFORMER	Bill Benson
DATE	May 1926

NOTES	Surface noise. Abrupt beginning; initially faint. Ending exclamation.
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AFS NO.	9568: B2	TIME	1:30
LOWIE NO.	24-2667 (14-2465)	QUALITY	good

DESCRIPTION	Love song.
PERFORMER	Bill Benson
DATE	May 1926

NOTES	Surface noise. Sounds like a lower voice than the one heard on the preceding cylinder; possibly recorded or played back at a slower speed. Ending exclamation.
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AFS NO.	9568: B3	TIME	1:32
LOWIE NO.	24-2668 (14-2466)	QUALITY	good/fair

DESCRIPTION	Love song.
PERFORMER	Bill Benson
DATE	May 1927 [?]

NOTES	Surface noise; sometimes muffled sound; possibly beating. Ending exclamation. [INDEX]: "Looking around for a girl."
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AFS NO.	9568: B4	TIME	1:45
LOWIE NO.	24-2669 (14-2467)	QUALITY	good
DESCRIPTION	Commencement song.		
PERFORMER	Bill Benson		
DATE	May 1926		
NOTES	Surface noise; beating near the end.		
<hr/>			
AFS NO.	9569: A1	TIME	1:30
LOWIE NO.	24-2670 (14-2468)	QUALITY	fair
DESCRIPTION	Beginning of the dance song.		
PERFORMER	Bill Benson		
DATE	May 1926		
NOTES	Surface noise; muffled at times; sound pulsations.		
<hr/>			
AFS NO.	9569: A2	TIME	2:14
LOWIE NO.	24-2671 (14-2469)	QUALITY	good
DESCRIPTION	Commencement song: preliminary song for the dance.		
PERFORMER	Bill Benson		
DATE	May 1926		
NOTES	Surface noise; beating near the end.		
<hr/>			
AFS NO.	9569: A3	TIME	2:36
LOWIE NO.	24-2672 and 2673 (14-2470)	QUALITY	good
DESCRIPTION	1) Acorn song, naming certain seed and nuts in the winter.		
	2) [1:26] Grass game song.		
PERFORMER	Bill Benson		
DATE	May 1926		
NOTES	Surface noise. 2) ends with exclamations.		
<hr/>			
AFS NO.	9569: A4	TIME	1:17
LOWIE NO.	24-2674 (14-2471)	QUALITY	fair/good
DESCRIPTION	Grass game song.		
PERFORMER	Bill Benson		
DATE	May 1926		
NOTES	Muffled sound; some pulsating surface noise.		

AFS NO.	9569: B1	TIME	1:44
LOWIE NO.	24-2675 (14-2472)	QUALITY	fair
DESCRIPTION	Ghost song.		
PERFORMER	Bill Benson		
DATE	May 1926		
NOTES	Surface noise; quavering tones; beating at the beginning. Ending exclamations.		

AFS NO.	9569: B2	TIME	2:04
LOWIE NO.	24-2676 (14-2473)	QUALITY	good
DESCRIPTION	Bear ceremonial song.		
PERFORMER	Bill Benson		
DATE	May 1926		
NOTES	Surface noise.		

AFS NO.	9569: B3	TIME	1:21
LOWIE NO.	24-2677 (14-2474)	QUALITY	good/fair
DESCRIPTION	Badjuca Dance song.		
PERFORMER	Bill Benson		
DATE	May 1926		
NOTES	Surface noise; sometimes muffled program.		

AFS NO.	9569: B4	TIME	1:19
LOWIE NO.	24-2678 (14-2475)	QUALITY	good
DESCRIPTION	Wintun departure song.		
PERFORMER	Bill Benson		
DATE	May 1926		
NOTES	Surface noise.		

AFS NO.	9570: A1	TIME	2:49
LOWIE NO.	24-2679 and 2680 (14-2476)	QUALITY	good/fair

DESCRIPTION	1) Grass game song. 2) [1:47] Grass game song.
PERFORMER	Bill Benson
DATE	May 1926

NOTES	Surface noise; lower pitches sometimes faint. 35-second pause between songs.
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AFS NO.	9570: A2	TIME	1:21
LOWIE NO.	24-2681 (14-2477)	QUALITY	good

DESCRIPTION	Badjuca dance song.
PERFORMER	Bill Benson
DATE	May 1927 [?]

NOTES	Surface noise.
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AFS NO.	9570: A3	TIME	1:47
LOWIE NO.	24-2682 (14-2478)	QUALITY	fair/good

DESCRIPTION	Hoho song.
PERFORMER	Bill Benson
DATE	May 1926

NOTES	Surface noise; beating; initially muffled.
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AFS NO.	9570: A4	TIME	1:35
LOWIE NO.	24-2683 (14-2479)	QUALITY	good/fair

DESCRIPTION	Hoho song.
PERFORMER	Bill Benson
DATE	May 1926

NOTES	Surface noise; somewhat faint. Ending exclamation.
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AFS NO.	9570: B1	TIME	1:35
LOWIE NO.	24-2684 (14-2480)	QUALITY	fair/good

DESCRIPTION	Hoho song.
PERFORMER	Bill Benson
DATE	May 1926

NOTES	Much surface noise initially.
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AFS NO.	9570: B2	TIME	2:45
LOWIE NO.	24-2685 and 2686 (14-2481)	QUALITY	very good

DESCRIPTION 1) Thunder Dance song.
2) [1:27] Thunder Dance song.

PERFORMER Jim Pumpkin

DATE October 13, 1927

NOTES Surface noise at beginning. Reference pitch at the end. Both songs end with exclamations.

AFS NO.	9570: B3	TIME	2:01
LOWIE NO.	24-2687 (14-2482)	QUALITY	good

DESCRIPTION [0:16] Journey Dance song.

PERFORMER Jim Pumpkin

DATE October 13, 1927

NOTES Reference pitch at the beginning and end. The pitch is somewhat higher than the reference pitch heard on the preceding cylinder, possibly indicating a faster recording or playback speed.
[ANNOUNCEMENT at beginning]: "[Journey] Dance song by Jim Pumpkin." [First word sounds more like "jinny."]

AFS NO.	9570: B4	TIME	3:02
LOWIE NO.	24-2688 and 2689 (14-2483)	QUALITY	good

DESCRIPTION 1) [0:18] Lole Dance song.
2) [1:27] Lole Dance song.

PERFORMER Jim Pumpkin

DATE October 13, 1927

NOTES Reference pitches at the beginning and end.
Rhythmic background noise.
[ANNOUNCEMENT at beginning]: "Two Lole Dance songs by Jim Pumpkin" [spelled "loli" in index].

AFS NO.	9571: A1	TIME	1:51
LOWIE NO.	24-2690 (14-2484)	QUALITY	very good

DESCRIPTION Lole Dance song.
PERFORMER Jim Pumpkin
DATE October 13, 1927

NOTES Rhythmic noise in background. Reference pitch at beginning.
[ANNOUNCEMENT at beginning]: "Lole dance by Jim Pumpkin, Pomo dance."

AFS NO.	9571: A2	TIME	2:53
LOWIE NO.	24-2691 (14-2485)	QUALITY	good

DESCRIPTION 1) Hoho song.
2) [1:38--Continuation or repetition].
PERFORMER Jim Pumpkin
DATE October 13, 1927

NOTES Somewhat muffled. Reference pitch at beginning.
1) concludes with exclamation and is followed by background speech.
[ANNOUNCEMENT at beginning]: "Hoho song."

AFS NO.	9571: A3	TIME	2:03
LOWIE NO.	24-2692 (14-2486)	QUALITY	good

DESCRIPTION Old shaman song.
PERFORMER Jim Pumpkin
DATE October 23, 1927

NOTES Surface noise; beating (cylinder cracked).
Reference pitch follows the song.

AFS NO.	9571: A4	TIME	1:49
LOWIE NO.	24-2693 (14-2487)	QUALITY	fair

DESCRIPTION Old shaman song.
PERFORMER Jim Pumpkin
DATE October 23, 1929

NOTES Beating (cylinder cracked); muffled sound, possibly played back too slowly. Reference pitch at the end.
[ANNOUNCEMENT at 1:41]: "Pomo song by Jim Pumpkin."

AFS NO.	9571: B1	TIME	1:44
LOWIE NO.	24-2694 (14-2488)	QUALITY	good
DESCRIPTION	Old shaman song.		
PERFORMER	Jim Pumpkin		
DATE	October 23, 1929		
NOTES	Surface noise; sometimes muffled sound. Final exclamation.		

AFS NO.	9571: B2	TIME	1:47
LOWIE NO.	24-2695 (14-2489)	QUALITY	fair/good
DESCRIPTION	Pomo song.		
PERFORMER	Jim Pumpkin		
DATE	October 13, 1927		
NOTES	Surface noise; muffled sound with possible speed warp. Reference pitch at the end.		

AFS NO.	9571: B3	TIME	2:41
LOWIE NO.	24-2696 (14-2490)	QUALITY	good/fair
DESCRIPTION	1) Yayaki Dance song. 2) [ca. 1:27--probably a repetition of the preceding].		
PERFORMER	Jim Pumpkin		
DATE	October 23, 1927		
NOTES	Surface noise; faint program, gradually clearing up. Somewhat fragmented after 2:00. Reference pitch at the end.		

AFS NO.	9571: B4	TIME	2:23
LOWIE NO.	24-2697 and 2698 (14-2491)	QUALITY	fair/good
DESCRIPTION	1) Grass Game song. 2) [1:19] Grass Game song.		
PERFORMER	Jim Pumpkin		
DATE	October 23, 1927		
NOTES	Surface noise; very muffled initially; tracking problem at the start of 2). Reference pitch at the end.		

AFS NO.	9572: A1	TIME	2:13
LOWIE NO.	24-2699 and 2700 (14-2492)	QUALITY	fair
DESCRIPTION	1) Medicine song. 2) [1:16] Medicine song.		
PERFORMER	Jim Pumpkin		
DATE	October 23, 1927		
NOTES	Surface noise; initially muffled; beating. Minimally audible announcement followed by reference pitch.		

AFS NO.	9572: A2	TIME	1:46
LOWIE NO.	24-2701 (14-2493)	QUALITY	fair/good
DESCRIPTION	Kilak song.		
PERFORMER	Jim Pumpkin		
DATE	October 23, 1927		
NOTES	Muffled initially. Reference pitch at the end.		

AFS NO.	9572: A3	TIME	1:38
LOWIE NO.	24-2702 (14-2494)	QUALITY	fair
DESCRIPTION	Old dance song.		
PERFORMER	Jim Pumpkin		
DATE	October 23, 1927		
NOTES	Muffled sound. Reference pitch at the end.		

AFS NO.	9572: A4	TIME	2:08
LOWIE NO.	24-2703 (14-2495)	QUALITY	good/fair
DESCRIPTION	[0:23] Kilak song.		
PERFORMER	Jim Pumpkin		
DATE	October 23, 1927		
NOTES	Somewhat faint. Reference pitches at beginning and end. [ANNOUNCEMENT at beginning]: "Kilak song by Jim Pumpkin."		

AFS NO.	9572: B1	TIME	2:21
LOWIE NO.	24-2704 and 2705 (14-2496)	QUALITY	poor/good
DESCRIPTION	1) Kilak song. 2) [0:56] Kilak song.		
PERFORMER	Jim Pumpkin		
DATE	October 23, 1927		
NOTES	Muffled sound. Tracking problem at the beginning and speed warp at the end of 1). Reference pitch at the end.		

AFS NO.	9572: B2	TIME	2:41
LOWIE NO.	24-2706 and 2707 (14-2497)	QUALITY	good/fair
DESCRIPTION	1) Kilak song. 2) [1:21] Kilak song.		
PERFORMER	Jim Pumpkin		
DATE	October 23, 1927		
NOTES	Beating sound in background. Program faint near the end.		

AFS NO.	9572: B3	TIME	1:47
LOWIE NO.	24-2708 (14-2498)	QUALITY	good/fair
DESCRIPTION	Lole Dance song.		
PERFORMER	Jim Pumpkin		
DATE	October 23, 1927		
NOTES	Beating, increasing near the end. Reference pitch at the end.		

POMO MUSIC

THE CHARLES FLETCHER LUMMIS COLLECTION

COLLECTOR: Charles Fletcher Lummis
(1859–1928)

PERFORMERS: Annie Boseton [Bossetdia],
Bessie Rose, and possibly other unnamed
girls

LOCATION: Sherman Institute, Riverside,
California

DATE: April 5 and 25, 1904

SPONSORS: Southwest Society, Archaeologi-
cal Institute of America

PROVENANCE: Gift of Helen Heffron Rob-
erts, 1956

AFS NUMBER: 11,102

ROBERTS INDEX NUMBERS: 56, 87, 88

ROBERTS DISC: 8

SW MUSEUM NUMBERS: 457–G–688
through 457-G-690

Disc copies of three cylinders containing Pomo Indian music recorded by Charles Lummis in 1904 at the Sherman Institute, Riverside, California. The discs containing this and other Lummis collections were a gift to the Library of Congress from Helen Heffron Roberts in 1956. The original cylinders are at the

Southwest Museum, Los Angeles.

Lummis visited the Indian boarding school twice during April 1904 for the purpose of recording songs from the students. In a letter to the school superintendent, Harwood Hall, prior to his first trip, Lummis explained that the Southwest Society and the Archaeological Institute were eager to preserve California Indian songs before they were lost. The named Pomo girls were about seventeen years old in 1904. “Annie Bossetdia” is the name written on the cylinder boxes and indices, but “Boseton” is the name given in the school records.

Many of Lummis’s cylinders were sent to Helen Roberts in 1933 for duplication on aluminum discs. Roberts made at least two sets of twenty-five numbered discs, one set now at the Southwest Museum, the other at the Library of Congress. When duplicated on preservation tape, the Roberts discs were played back too slowly and the singers’ voices therefore sound lower than they actually were. The number Roberts assigned to each cylinder in her index is given in the **INDEX CYL. NO.** entry.

Lummis’s papers and diaries are in the Braun Research Library at the Southwest Museum. Cylinder accession numbers and comments drawn from a Southwest Museum guide to the wax cylinder collections are in the **NOTES** following [SW].

POMO MUSIC
THE CHARLES FLETCHER LUMMIS COLLECTION

AFS NO.	11,102: A1	TIME	3:00
INDEX CYL. NO.	56	QUALITY	poor/fair
HHR DISC NO.	8		

DESCRIPTION Pomo song.
PERFORMER Annie Boseton [Bossetdia]
DATE [April 1904]

NOTES Much surface noise; sound drops out momentarily
ca. 1:45. [ANNOUNCEMENT]: "Pomo song sung by
Annie . . ." [SW]: 457-G-688; "also recorded by 2
girls, cylinder 457-G-689."

AFS NO.	11,102: A2-A3	TIME	2:21
INDEX CYL. NO.	87	QUALITY	poor/fair
HHR DISC NO.	8		

DESCRIPTION 1) Pomo song of a running game.
2) [1:24] Pomo song of a running game.
PERFORMER Bessie Rose
DATE April 5 or 25, 1904

NOTES Much surface noise. The date given in the indices is
April 5; the date written on the box is April 25.
[SW]: 457-G-690.

AFS NO.	11,102: B1	TIME	2:13
INDEX CYL. NO.	88	QUALITY	poor
HHR DISC NO.	8		

DESCRIPTION Pomo song.
PERFORMER Two girls
DATE April 5, 1904

NOTES Beating; distortion; much surface noise.
[ANNOUNCEMENT]: "A Pomo song."
[SW]: 457-G-689; "also recorded by Annie Bossetdia,
457-G-688. Good rhythm. Mildew spots cause clicks."

NORTHERN POMO MUSIC

THE HELEN HEFFRON ROBERTS COLLECTION

COLLECTOR: Helen Heffron Roberts
(1888–1985)

PERFORMER: George Campbell

LOCATION: Round Valley Reservation,
California

DATE: February–April 1926

SPONSORS: Privately funded; see below.

PROVENANCE: Gift of Helen Heffron Roberts, 1937 (cylinders), 1955 (discs)

CYLINDER NUMBERS: 273–274

AFS NUMBERS: 11,029

COLLECTOR NUMBERS: 9–10

Two four-inch cylinders containing Northern Pomo Indian music recorded by Helen Heffron Roberts on the Round Valley Indian Reservation near Covelo, California, in 1926. Miss Roberts donated the cylinders to the Library of Congress in 1937 and aluminum disc copies in 1955. The preservation tapes were made from the disc copies rather than from the cylinders themselves. These two cylinders also contain Wailaki music, and the catalog entries are duplicated for that collection.

Roberts labeled the performer as “Little Lake Pomo.” According to introductory information on the various Northern Pomo sub-

groups in the *Handbook of North American Indians* (vol. 8, p. 284), Little Lake Valley was the name of an area around the town of Willits occupied by the Mitom Pomo people.

Cylinder documentation has been found among the manuscripts and fieldnotes Miss Roberts gave to the Library in 1979. Among the relevant papers are “RV [Round Valley] 1,” a typed manuscript containing ethnographic information as well as texts and translations for some of the cylinders; “RV 4,” a list of Little Lake Pomo musical instruments provided by Jim Brown and George Campbell; “RV 9,” handwritten fieldnotes from which the typed manuscript was assembled, also containing information on additional cylinders; and “RV 10,” Roberts’s transcription notebook. References to these materials are found in the **NOTES** following “[HHR 1 (or 9 or 10)].” Where numbers were assigned to the manuscript pages, they have been included in the citation.

In her monograph on Luiseño songs, *Form in Primitive Music*, Roberts identified those individuals who had sponsored her 1926 field trip in California (see p. v).

The Pomo selections on these cylinders are limited to two flute pieces, one of which was too faint to be copied on to the disc. “RV 10” contains transcriptions of two additional flute melodies by Jim Brown apparently not recorded on cylinders (see pp. 9 and 12).

NORTHERN POMO MUSIC
THE HELEN HEFFRON ROBERTS COLLECTION

CYLINDER NO.	273	TIME	3:04
AFS NO.	11,029: A1-A4	QUALITY	fair/good
COLLECTOR NO.	9a-9d		
DERIVATION	1), 2)--Wailaki; 3), 4)--Pomo		

DESCRIPTION 1) Wailaki Grass Game or Gambling song--9a.
 2) [1:16] Repetition--9b.
 3) [2:00] Flute tune, Pomo love song--9c.
 4) [2:34] Repetition of preceding tune--9d.

PERFORMER John Tip--1), 2); George Campbell--3), 4)

NOTES Machine and surface noise. 1) beginning obscure;
 program very faint until near end. Performer's
 false start at 1:11.
 Transcriptions on [HHR 10:27-29].
 Text transcription of game song on [HHR 1:52].
 [HHR index]: Incorrectly lists Grass Game songs by
 Tip for all 4 cuts.

CYLINDER NO.	274	TIME	2:10
AFS NO.	11,029: A5-A6	QUALITY	fair
COLLECTOR NO.	10a-10c		
DERIVATION	1), 3)--Wailaki; 2) Pomo		

DESCRIPTION 1) Grass Game or Gambling song, belonging to Captain
 Jim--10a.
 2) [Jim Brown's flute piece]--10b.
 3) [1:06] Captain Jim's Gambling song--10c.

PERFORMER John Tip--1), 3); George Campbell--2)

NOTES Machine and surface noise. 1) beginning very faint.
 2) "not copied to disk, too weak."
 Transcriptions on [HHR 10:29-31]; 1) "Captain Jim's
 Song for Grass Game. Julia's Father. Wailakki."
 [Julia was another Wailaki informant.]
 3) "cf. his grass game song 10a."
 [HHR 9]: 1) "sung by Tip . . . Old Panther and
 Coyote were out hunting and out of luck so they
 played a grass game and Old Panther won. And so Old
 Panther sang the song and so now when anyone gambles
 and is really out of luck he sings Old Panther's
 song." 2) "the one the Creator's mother used to cry
 . . . The god's brother was killed and he heard her
 crying for them her [sic] on earth and he left after
 everything was completed."

POMO MUSIC

THE A. WARBURTON COLLECTION

COLLECTOR: A. Warburton

PERFORMER: William Benson

LOCATION: San Francisco, California

DATE: August 13, 1909

SPONSOR: Unspecified

PROVENANCE: Loan by the University of California, Berkeley, 1947

AFS NUMBER: 9566: A1

LOWIE MUSEUM NUMBER: (14-1486)

Disc copy of one cylinder of Pomo Indian music recorded by A. Warburton in San Francisco in 1909. The original cylinder, now in the Lowie Museum of Anthropology, University of

California, Berkeley, was sent to the Library of Congress in 1947 for duplication on disc.

The singer is probably the "Bill Benson" recorded by D.N. Lehmer, described earlier in this catalog; if so, the collection is Eastern Pomo.

The lullaby sung by Benson is listed as series #42 on page 6 of volume 2 of the Lowie's unpublished guide to its ethnographic recordings. No other information is available concerning the collector or the circumstances in which the cylinder was recorded. Edwin Loeb, however, described a 1921 graduate class supervised by Alfred Kroeber for which Benson was the visiting informant ("Pomo Folkways," *University of California Publications in American Archaeology and Ethnology* 19 [1926]: 152). Perhaps this recording was made for an earlier class.

POMO MUSIC
THE A. WARBURTON COLLECTION

AFS NO.	9566: A1	TIME	3:01
LOWIE NO.	(14-1486)	QUALITY	poor/fair

DESCRIPTION	Lullaby.
PERFORMER	William Benson
LOCATION	San Francisco
DATE	August 13, 1909

NOTES	Very faint at first; muffled; surface noise. Rhythmic accompaniment sometimes audible. [ANNOUNCEMENT]: "Lullaby by William Benson."
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SALINAN SPOKEN WORD

THE JOHN PEABODY HARRINGTON COLLECTION

COLLECTOR: John Peabody Harrington
(1884–1961)

PERFORMER: María de los Angeles

LOCATION: Probably at her home, a ranch at the foot of Santa Lucia Peak in Monterey County

DATE: January 1930

SPONSOR: Bureau of American Ethnology

PROVENANCE: Smithsonian Institution, 1981

CYLINDER NUMBERS: 1389, 3612

AFS NUMBERS: 20,349 and 21,293

Two six-inch cylinders containing Salinan linguistic or ethnographic data recorded by John Peabody Harrington in 1930. The cylinders were transferred to the Library of Congress from the Smithsonian Institution in 1981.

María de los Angeles was one of Harrington's consultants on the Migueleño dialect. Her second language was Spanish, and on these recordings she spoke either entirely or partly in the latter language. The sound quality

makes it difficult to tell when and if she shifts into her native language.

Identification of this collection was based on a note found in the box containing cylinder 1389. No documentation was found with cylinder 3612; originally included in Harrington's "untitled" collection, it has the same program as cylinder 1389.

No information relating to these cylinder recordings has yet been located among Harrington's fieldnotes at the National Anthropological Archives [NAA]. Harrington did, however, send his nephew Arthur and Paul Garcia, son of a Chumash consultant, to make disc recordings of María in 1936. He was particularly interested in obtaining narratives comparable to those collected by J. Alden Mason in Monterey County in September 1910 and published in "The Ethnology of the Salinan Indians" and "The Language of the Salinan Indians" (*University of California Publications in American Archaeology and Ethnology* 10 [1912] and 14 [1918], respectively). Harrington's urgent instructions concerning the narratives he most desired are found on microfilm reel 88 (Northern and Central California series), frames 797 and following. Tapes of the disc recordings are now available at NAA.

SALINAN SPOKEN WORD
THE JOHN PEABODY HARRINGTON COLLECTION

CYLINDER NO.	1389	TIME	4:28
AFS NO.	20,349: 16	QUALITY	fair
DESCRIPTION	1) [0:32--Speech]. 2) [1:39--Speech]. 3) [2:45--Speech].		
PERFORMER	María de los Angeles		
LOCATION	[Probably her home near Santa Lucia Peak, Monterey County]		
DATE	January 1930		
NOTES	Recording engineer misannounces this as "cut 15." Surface noise; beating; voice muffled. Words at partially in Spanish. [ENCLOSED NOTE]: "Maria de los Angeles, dictation, January 1930."		

CYLINDER NO.	3612	TIME	3:38
AFS NO.	21,293: 5	QUALITY	fair
DESCRIPTION	1) [0:19--Speech]. 2) [1:17--Speech]. 3) [2:11--Speech].		
PERFORMER	María de los Angeles		
LOCATION	[Probably at her home]		
DATE	[January 1930]		
NOTES	Surface noise; beating. Same program as the preceding cylinder, though slightly higher-pitched, found among the "unidentified" Harrington cylinders. (The pitch level is almost certainly a function of the speed at which the cylinders were reproduced.)		

SERRANO MUSIC

THE CHARLES FLETCHER LUMMIS COLLECTION

COLLECTOR: Charles Fletcher Lummis
(1859–1928)

PERFORMERS: Annie and Ella Morongo, Jim Pine

LOCATION: Riverside, California

DATE: April 5, 6, or 25, 1904; April 29, 1908

SPONSORS: Southwest Society, Archaeological Institute of America

PROVENANCE: Gift of Helen Heffron Roberts, 1956; gift of Columbia University, 1973

AFS NUMBERS: 11,099–11,100, 11,107 [HHR]; 15,854 [LB]

ROBERTS DISCS: 7, 10, unnumbered

ROBERTS INDEX NUMBERS: 57, 94, 93

BOULTON DISC SIDES: 3, 4

SW MUSEUM NUMBERS: 457–G–685 through 457–G–687

Disc copies of three cylinders containing Serrano Indian music recorded by Charles Lummis in 1904 and 1908 at Riverside, California. The discs containing this and other Lummis collections were made separately by Helen Heffron Roberts and Laura Boulton, and were given to the Library of Congress by Roberts in 1956 and by Columbia University in 1973. The original cylinders are at the Southwest Museum, Los Angeles.

During April 1904, Lummis twice visited the Sherman Institute, an Indian boarding school; these were the occasions for making recordings of songs by students from various California and Arizona communities. The Morongo girls, ages nineteen and twenty, were from Banning, California. In 1908 Lummis was once again in Riverside, this time for a presentation at an Indian conference. According to his diary, the meeting was attended by thirty-five In-

dians and one hundred fifty Americans. Following the session he recorded songs from a “Capt. Jack” of Mendocino and from Jim Pine. (Pine is identified as “Tim” on indices to the collection.)

Laura Boulton made disc copies of some of Lummis’s cylinders in 1931, giving each side of the discs a separate number and identifying the cylinders by title and by their Southwest Museum accession number (457–G–###). The hollow, metallic sound quality of her recordings suggests that Boulton’s discs were made acoustically rather than electrically, the cylinders being played back into a room and the disc recorder picking up that sound through the air. Boulton duplicated only two of Lummis’s Serrano recordings. One additional Serrano recording was sent to Roberts in 1933, also for duplication on disc. (It was recorded not only on one of the twenty-five numbered discs in the Roberts set but also on an unnumbered disc she turned over to the Library.)

When the two disc collections were subsequently dubbed on preservation tape at the Library of Congress, the Roberts discs were played back too slowly and the voices therefore sound lower than they should. AFS disc 11,099 was recorded twice on preservation tape, and disc 11,100 was incorrectly announced by the recording engineer: “side A” is announced, then side B is played; “side B” is announced, then side A is played; finally “side B” is announced again and side B is played.

The catalog entries for the cylinders found on both the Boulton and Roberts discs have multiple AFS numbers and timings followed by [LB] and [HHR] respectively. Cylinders found only on the Roberts discs are not so marked. The **INDEX CYL. NO.** category provides the number Roberts assigned to the cylinders she duplicated, as listed in her index. She gave numbers 57 and 94 to the two Jim Pine bird song recordings but did not indicate which

cylinder was which.

Cylinder accession numbers and comments drawn from a Southwest Museum guide to the wax cylinder collections are in the **NOTES** following [SW]; each entry in the guide also included the words “transcribed on metal disk by Helen H. Roberts, 1933” and the Roberts disc number. A duplicate set of the Roberts discs is in the Braun Research Library at the Southwest Museum along with Lummis’s correspondence and diaries.

In “Aboriginal Societies in Southern California,” William Duncan Strong mentioned Jim Pine in passing (p. 40) as well as the girls’ father, Captain John (p. 17). He also included a brief description of the image burning ceremony, the rite that included the song recorded by the Morongo girls. Both Strong and Ruth Benedict consulted the girls’ mother, Rosa (see Benedict’s “Brief Sketch of Serrano Culture,” *American Anthropologist* 16 [1924]:366–92).

SERRANO MUSIC
THE CHARLES FLETCHER LUMMIS COLLECTION

AFS NO.	11,099: B1	TIME	2:44
INDEX CYL. NO.	57 or 94	QUALITY	fair
HHR DISC NO.	7		

DESCRIPTION [:15] Bird song.
PERFORMER Jim Pine
LOCATION Riverside, California
DATE April 29, 1908

NOTES Surface noise; distortion of higher pitches; tracking problem. [ANNOUNCEMENT]: "This is a Serrano song of the birds sung by Jim Pine of Twenty-nine Palms at Frank Miller's Glenwood Hotel, April 29, 1908."
[SW]: 457-G-685.

AFS NO.	11,099: B2 [HHR]	TIME	2:04 [HHR]
	15,854: A [LB]		1:45 [LB]
INDEX CYL. NO.	57 or 94	QUALITY	poor/fair
HHR DISC NO.	7		

DESCRIPTION [:15] Bird song.
PERFORMER Jim Pine
LOCATION Riverside, California
DATE April 29, 1908

NOTES Surface noise; faint sound; tracking problems. Song ends abruptly.
[ANNOUNCEMENT on Roberts' disc copy]: "Serrano song about the birds sung by Jim Pine of Twenty-nine Palms, April 29, 1908, at Frank Miller's Glenwood Hotel."
[HHR DISC LABEL]: "Duplicate of above. Not good in spots." The recording engineer announces the Boulton disc as AFS 15,857, but the disc follows 15,853 and precedes 15,855. [SW]: 457-G-686.

AFS NO.	11,100: A1; 11,107: A1	TIME	2:35 [HHR]
	[HHR]		
	15,854: B [LB]		1:56 [LB]
INDEX CYL. NO.	93	QUALITY	fair
HHR DISC NO.	10		

DESCRIPTION	Song for burning images of the dead.
PERFORMER	Annie and Ella Morongo
LOCATION	[Sherman Institute, Riverside, California]
DATE	[April 5, 6, or 25, 1904]

NOTES

Recorded on two Roberts discs; 11,100: A1 follows an engineer's incorrect announcement for "11,100, side B." Surface noise; unintelligible at the beginning. Song interrupted by laughter at 1:34. [SW]: 457-G-687; "daughters of Captain John. . . . Last morning of feast when burn big dolls for dead." According to the museum index, this song should be on Roberts disc #7; the label for that disc does list a third song on side B ("Serrano Song Images") but there are only two songs on that side of the recording (see the preceding two cylinders). The second Roberts disc on which this song occurs is unnumbered. The recording engineer announces the Boulton disc as AFS 15,857, but the disc follows 15,853 and precedes 15,855, and there is another disc 15,857.

UNIDENTIFIED INDIAN MUSIC AND SPOKEN WORD

THE JOHN PEABODY HARRINGTON COLLECTION

COLLECTOR: John Peabody Harrington
(1884–1961)

PERFORMERS: Unspecified

LOCATIONS: Probably California in most
cases

DATES: Unknown

SPONSOR: Probably the Bureau of American
Ethnology

PROVENANCE: Smithsonian Institution,
1981

CYLINDER NUMBERS: 1065, 1067, 1072,
1365, 1396–1397, 1400–1401, 1403, 1406,
3573–3585, 3588–3591, 3593, 3601–3602,
3605–3607, 3609

AFS NUMBERS: 20,341, 20,348, 20,351–
20,352, 21,292–21,293

Nine six-inch and twenty-five four-inch cylinders containing unidentified music and spoken word collected by John Peabody Harrington. Most of the recordings are definitely

of Indian material and were probably made in California. The cylinders became part of the collections of the Bureau of American Ethnology and were transferred by the Smithsonian Institution to the Library of Congress in 1981.

These recordings were originally part of collections labeled “California Indian Music (Unidentified Tribes),” “Gabrielino,” “Kiowa or Tiwa Indian Music and Navajo Indian Music,” “Tachi Yokuts,” and “Untitled” in volume 1 of the Federal Cylinder Project catalog series. Some of the other cylinders in these groups have been identified and are now listed with the appropriate tribal collections. The remaining cylinders—blank, broken with no accompanying documentation, or clearly non-Indian—have been regrouped as a collection of “untitled and miscellaneous” Harrington recordings.

While there are clues to the contents of some of these cylinders and tentative associations with specific collections, the lack of corroborating information has made it more judicious to group these recordings so that researchers can look in one place for materials that may be missing elsewhere.

UNIDENTIFIED INDIAN MUSIC AND SPOKEN WORD
THE JOHN PEABODY HARRINGTON COLLECTION

CYLINDER NO.	1065	TIME	1:00
AFS NO.	20,341: 1	QUALITY	poor
DESCRIPTION	No audible program other than muffled speech.		
PERFORMER	Unidentified		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. [BOX]: "No good." Cylinders 1065, 1067, and 1072 were originally listed in the Yokuts collection.		

CYLINDER NO.	1067	TIME	2:39
AFS NO.	20,341: 3	QUALITY	poor/fair
DESCRIPTION	1) [0:20--Unidentified song]. 2) [1:51] "Swanee River."		
PERFORMER	Probably Harrington; possibly another man		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. 1) is garbled; speed warp. 2) is too slow. [LID]: "Dup." [BOX]: "No Good?"		

CYLINDER NO.	1072	TIME	1:48
AFS NO.	20,341: 6	QUALITY	poor
DESCRIPTION	[Unidentified song].		
PERFORMER	Unidentified		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. Distortion obscures song almost completely. Fragments of the song also heard at 1:09 and 1:30. [BOX]: "No Good." [LID]: "Dup."		

CYLINDER NO.	1365	TIME	8:28
AFS NO.	20,348: 5	QUALITY	fair; good
S.I. NO.	00001096		

DESCRIPTION 1) [0:46--Unidentified song].
 2) [3:01--Unidentified song].
 3) [5:14--Unidentified song].
 4) [7:30--Unidentified song].

PERFORMER Unidentified
 LOCATION Unidentified
 DATE Unidentified

NOTES Six-inch cylinder. Surface noise. Echoing and tracking problems in 1). Program ends with a screeching sound. Background speech before each cut. [ENCLOSED NOTE]: "Ev[idently] Jes." Originally with Gabrielino materials. The Smithsonian Inventory identified the singer as Jesus Jauro and the contents as follows: "yookoleewe huunaluu naluukolwe, pujarito song, sung by Cahuilla, yohaleema woohoo, sung by Jesus' father." The singer, however, does not sound like Jauro, and the songs do not include these words.

CYLINDER NO.	1396	TIME	6:55
AFS NO.	20,351: 1	QUALITY	very good

DESCRIPTION [0:54] Mikiti story.
 PERFORMER Unidentified woman
 LOCATION Unknown
 DATE Unknown

NOTES Six-inch cylinder. Identified as Chumash on a Smithsonian inventory. Harrington did collect at least one Chumash version of the story from Lucrecia Garcia (see microfilm series III, reel 55, frames 416 and following). But he also collected Yokuts versions (see II,89--interviews with Juan and Juana Dionisio, Ricardo and Lucia Francisco, and Estevan Soto) and a Yokuts song from the Mikiti story (cylinder 1052).

CYLINDER NO.	1397	TIME	0:55
AFS NO.	20,351: 2	QUALITY	good

DESCRIPTION	[Unidentified spoken words].
PERFORMER	Unidentified man
LOCATION	Unknown
DATE	Unknown

NOTES Six-inch cylinder. Surface noise, gradually increasing. Box blank.

CYLINDER NO.	1400	TIME	
AFS NO.	Unassigned	QUALITY	

DESCRIPTION	Unknown
PERFORMER	Unknown
LOCATION	Unknown
DATE	Unknown

NOTES Six-inch cylinder; broken, not dubbed.
[BOX]: "Letzter Tag, 1st cyl."

CYLINDER NO.	1401	TIME	7:48
AFS NO.	20,351: 5	QUALITY	good

DESCRIPTION	1) [1:20--Unidentified song]. 2) [3:30--Unidentified song]. 3) [5:48--Repetition?]. 4) [7:01--Repetition of 2)].
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PERFORMER	Unidentified woman
LOCATION	Unknown
DATE	Unknown

NOTES Six-inch cylinder. Surface noise; program faint.
3) has a higher-pitched section at the end not heard on 2) or 4).
Lengthy pauses between cuts.
Voice quality somewhat similar to Chumash singer, Rosario Cooper.
[BOX]: "Letzter Tag, 2nd cyl."

CYLINDER NO.	1403	TIME	2:02
AFS NO.	20,351: 7	QUALITY	fair
DESCRIPTION	[0:43--Unidentified song].		
PERFORMER	Unidentified man		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. Surface noise; beating; tracking problem. False start at 0:18. [BOX]: "Not good."		

CYLINDER NO.	1406	TIME	4:48
AFS NO.	20,351: 10	QUALITY	poor
DESCRIPTION	1) [0:17--Unidentified song]. 2) [1:44--Unidentified spoken words]. 3) [4:02--Unidentified song].		
PERFORMER	Unidentified man, possibly Fernando Librado		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. Surface noise; severe echo and tracking problems. 3) ends abruptly. Voice sounds somewhat similar to the Chumash singer's. [BOX]: "6."		

CYLINDER NO.	3573	TIME	2:29
AFS NO.	20,351: 11	QUALITY	very good
DESCRIPTION	1) [Unidentified song]. 2) [1:37--Repetition].		
PERFORMER	Unidentified man		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. Surface noise; beating in 2). 2) ends abruptly. [BOX]: "7."		

CYLINDER NO.	3574	TIME	2:13
AFS NO.	20,352: 1	QUALITY	fair/poor
DESCRIPTION	1) [Unidentified song]. 2) [1:17--Unidentified song].		
PERFORMER	Unidentified man--possibly same as on preceding cylinder		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. Surface noise; beating; garbled sound; tracking problems. [BOX]: "C5-28" (crossed-out).		

CYLINDER NO.	3575	TIME	2:56
AFS NO.	20,352: 2	QUALITY	poor
DESCRIPTION	1) [0:17--Unidentified song]. 2) [1:50--Unidentified song].		
PERFORMER	Unidentified man--possibly same as preceding		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. Surface noise; garbled sound; severe tracking problems. [BOX]: "C5-31" plus words obscured by mildew; the visible letters are "No . . . Anot . . ."		

CYLINDER NO.	3576	TIME	3:37
AFS NO.	20,352: 3	QUALITY	poor
DESCRIPTION	1) [0:17--Unidentified song]. 2) [ca. 1:20--possibly piano music]. 3) [ca. 2:42--Unidentified spoken word overlapping the "piano" music].		
PERFORMER	Unidentified		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. Surface and machine noise; garbled sound; tracking problems. Possibly a re-used cylinder whose earlier program was not completely shaved off. [BOX]: "C5-36" (crossed-out), "5," and a word that looks like "Dillivar."		

CYLINDER NO.	3577	TIME	1:36
AFS NO.	20,352: 4	QUALITY	poor
DESCRIPTION	[ca. 0:28--Unidentified song].		
PERFORMER	Unidentified man		
LOCATION	Unknown		
DATE	Unknown		
NOTES	<p>Four-inch cylinder. Surface noise and beating. Program virtually indecipherable. [BOX]: "C5-38" (crossed-out) and "No. 6" [see cyl. 3582].</p>		

CYLINDER NO.	3578	TIME	1:34
AFS NO.	20,352: 5	QUALITY	poor
DESCRIPTION	<p>1) [0:16--Unidentified song]. 2) [0:52] "kiwawina wuwumina," Chumash seaweed dance song (see Chumash cylinders 1066, 1071, 1402).</p>		
PERFORMER	1) Unidentified man; 2) probably Harrington		
LOCATION	Unknown		
DATE	Unknown		
NOTES	<p>Four-inch cylinder. Surface noise. Program obscured. 2) has the same text as the Chumash song, but the singer seems to be playing with the melody; the cut ends with the words "1, 2, 3, 4, 5 . . ." [BOX]: "C5-26" and "7."</p>		

CYLINDER NO.	3579	TIME	2:21
AFS NO.	20,352: 6	QUALITY	poor
DESCRIPTION	<p>1) [0:15--Unidentified song]. 2) [1:20--Unidentified song].</p>		
PERFORMER	Unidentified man		
LOCATION	Unknown		
DATE	Unknown		
NOTES	<p>Four-inch cylinder. Surface noise; tracking problems. Program almost inaudible at times. [BOX]: "C5-32."</p>		

CYLINDER NO.	3580	TIME	2:07
AFS NO.	20,352: 7	QUALITY	poor/fair

DESCRIPTION [ca. 0:23--Unidentified song, similar to 2) on preceding cylinder].

PERFORMER Unidentified man

LOCATION Unknown

DATE Unknown

NOTES Four-inch cylinder. Surface noise; echo. Program fragmented, faint and occasionally obscured. False start at 0:07. [BOX]: "C5-33" and "3" [see cyl. 3582].

CYLINDER NO.	3581	TIME	1:54
AFS NO.	20,352: 8	QUALITY	poor

DESCRIPTION [Unidentified song].

PERFORMER Unidentified man--possibly same as preceding

LOCATION Unknown

DATE Unknown

NOTES Four-inch cylinder. Surface noise; beating; tracking problems. Program fragmented, occasionally obscured. [BOX]: "C5-34" (crossed-out) and "5" [see cyl. 3582].

CYLINDER NO.	3582	TIME	2:56
AFS NO.	20,352: 9	QUALITY	poor

DESCRIPTION [0:20--Unidentified song].

PERFORMER Unidentified man [possibly Manuel Chura or José de los Santos Juncos]

LOCATION Unknown

DATE Unknown [possibly 1918]

NOTES Four-inch cylinder. Surface noise; beating; tracking problems. Program faint, occasionally fragmented. [BOX]: "C5-22" (crossed-out) and "No. 8." This recording possibly matches the text transcription of Gabrielino song "No. 8" found on microfilm series III, reel 105, frame 514. If so, then some of the other cylinders whose boxes are marked with single-digit numbers may also be part of the series. Unfortunately the sound quality is too poor to verify this possibility.

CYLINDER NO.	3583	TIME	1:47
AFS NO.	20,352: 10	QUALITY	poor

DESCRIPTION	[ca. 0:28--Unidentified song].
PERFORMER	Unidentified man
LOCATION	Unknown
DATE	Unknown

NOTES	Four-inch cylinder. Surface noise. Program faint and fragmented. [BOX LID]: "C5-35."
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CYLINDER NO.	3584	TIME	2:20
AFS NO.	20,352: 11	QUALITY	poor

DESCRIPTION	[Unidentified song].
PERFORMER	Unidentified man
LOCATION	Unknown
DATE	Unknown

NOTES	Four-inch cylinder. Surface noise and beating. Program faint, occasionally obscured. [BOX]: "2" [see cyl. 3582].
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CYLINDER NO.	3585	TIME	2:19
AFS NO.	20,352: 12	QUALITY	poor

DESCRIPTION	1) [Unidentified song]. 2) [ca. 1:25--Unidentified song].
PERFORMER	Unidentified man
LOCATION	Unknown
DATE	Unknown

NOTES	Four-inch cylinder. Surface noise; tracking problems; beating. Program faint. [BOX]: "ta'nu" or "ta'uvi." [LID]: "C4-33."
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CYLINDER NO.	3588	TIME	4:11
AFS NO.	21,292: 1	QUALITY	good
DESCRIPTION	1) [:34--Unidentified song]. 2) [1:47--Repetition]. 3) [3:16--Unidentified song].		
PERFORMER	Unidentified man		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. Rather faint initially. This and the following six cylinders (through 3602) were listed originally as "Kiowa or Tiwa" material.		

CYLINDER NO.	3589	TIME	2:27
AFS NO.	21,292: 2	QUALITY	fair/poor
DESCRIPTION	[:19--Unidentified instrumental music].		
PERFORMER	Unknown		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. Severe surface noise and increasing distortion. Sounds like flute and string ensemble; music preceded by several spoken words, possibly by a woman.		

CYLINDER NO.	3590	TIME	0:37
AFS NO.	21,292: 3	QUALITY	poor
DESCRIPTION	[Fragment of "Swanee River" followed by unidentified song].		
PERFORMER	Probably Harrington; possibly another man as well		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. Fragments of sound, distant.		

CYLINDER NO.	3591	TIME	2:52
AFS NO.	21,292: 4	QUALITY	poor
DESCRIPTION	[ca. 1:13--Unidentified song].		
PERFORMER	Unidentified woman		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. Surface noise. Faint sounds heard only sporadically. Possibly Euroamerican material.		

CYLINDER NO.	3593	TIME	2:09
AFS NO.	21,292: 5	QUALITY	poor
SI NO.			

DESCRIPTION	1) [Unidentified song]. 2) [1:36--Unidentified song].		
PERFORMER	Unidentified man		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. False start by engineer. Surface noise. Voice distant and drum accompaniment distorted.		

CYLINDER NO.	3601	TIME	3:21
AFS NO.	21,292: 8	QUALITY	very poor

DESCRIPTION	[ca. 0:22--Unidentified song].		
PERFORMER	Unidentified woman		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. Spoken words precede song. Speed warp; distortion; gaps in sound. Only occasional fragments of song audible after 1:10		

CYLINDER NO.	3602	TIME	4:11
AFS NO.	21,292: 9	QUALITY	good
DESCRIPTION	1) [0:19--Unidentified song]. 2) [1:09--Unidentified song]. 3) [2:07--Unidentified song]. 4) [3:16--Repetition of 3) at a lower pitch level].		
PERFORMER	Unidentified man		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Four-inch cylinder. Surface noise. 2) and 3) each consist of two short melody phrases repeated over and over.		

CYLINDER NO.	3605	TIME	9:11
AFS NO.	21,292: 10	QUALITY	fair/poor
DESCRIPTION	1) [0:27--Unidentified song]. 2) [4:10--Unidentified song]. 3) [7:18--Unidentified song].		
PERFORMER	Unidentified man		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Six-inch cylinder. Surface noise; muffled and distorted sound; sound drop-outs; 2) almost inaudible; tracking problem near the end. 3) ends with yells.		

CYLINDER NO.	3606	TIME	7:36
AFS NO.	21,292: 11	QUALITY	fair
DESCRIPTION	1) [0:29--Unidentified; possibly Tochaipa's first song]. 2) [2:15--Repetition]. 3) [4:01--Repetition?]. 4) [5:35--Repetition?].		
PERFORMER	Unidentified man		
LOCATION	Unknown		
DATE	Unknown		

NOTES Six-inch cylinder. Surface noise; beating; serious tracking problems. Coughing at the end of 1) and 3). An index provides the information that the box for one of the cylinders in this group (Smithsonian Institution storage box 22) was labeled: "All on this cylinder are same song. All are spoiled by coughing except 2., which is good. Tochaipa's 1st song." [Tochaipa is the name for the Creator in Yuman languages such as Mohave, Diegueño, and Quechan.] The cylinder box cannot now be located, but since this program is marked by coughing, it seems likely that this is the cylinder in question. See also cylinder 3609.

CYLINDER NO.	3607	TIME	9:00
AFS NO.	21,292: 12	QUALITY	poor/good
DESCRIPTION	1) [0:31--Song fragment]. 2) [1:15--Unidentified song].		
PERFORMER	Unidentified man		
LOCATION	Unknown		
DATE	Unknown		

NOTES Six-inch cylinder. Surface noise; echoing; tracking problems. Quality poor at first, improves greatly at 1:49. 2) has interspersed yells and Spanish words (e.g., "Agua Caliente").

CYLINDER NO.	3609	TIME	7:29
AFS NO.	21,293: 2	QUALITY	good
DESCRIPTION	1) [Unidentified song fragment]. 2) [2:38--Song whose text sounds much like that on cylinder 3606; possibly Tochaipa's 1st song]. 3) [3:55--Repetition of 2)]. 4) [4:57--Unidentified; possibly Tochaipa's 2nd song].		
PERFORMER	Unidentified male		
LOCATION	Unknown		
DATE	Unknown		
NOTES	Six-inch cylinder. Light surface and distortion; occasional beating. Sporadic talking in first two minutes and in 4); some Spanish but also the words "My people are not talking Indian anymore." Coughing in 4). The index cited for cylinder 3606 also indicated the existence of a cylinder box labeled "Tochaipa's 2nd song." Since this program is much like that heard on 3606, it seems likely that this is second cylinder.		

WAILAKI MUSIC

THE HELEN HEFFRON ROBERTS COLLECTION

COLLECTOR: Helen Heffron Roberts
(1888–1985)

PERFORMER: John Tip

LOCATION: Round Valley Reservation,
California

DATE: February–April 1926

SPONSORS: Privately funded; see below.

PROVENANCE: Gift of Helen Heffron Roberts, 1937 (cylinders), 1955 (discs)

CYLINDER NUMBERS: 273–274

AFS NUMBER: 11,029

COLLECTOR NUMBERS: 9–10

Two four-inch cylinders containing Wailaki Indian music recorded by Helen Heffron Roberts on the Round Valley Indian Reservation near Covelo, California, in 1926. Miss Roberts donated the cylinders to the Library of Congress in 1937 and aluminum disc copies in 1955. The preservation tapes were made from the disc copies rather than from the cylinders themselves. These two cylinders also contain Northern (Little Lake) Pomo music, and the catalog entries are duplicated for that collection.

Cylinder documentation has been found among the manuscripts and fieldnotes Miss Roberts gave to the Library in 1979. Among the relevant papers are “RV [Round Valley] 1,” a typed manuscript containing ethnographic information as well as texts and translations for some of the cylinders; “RV 7,” a list of

Wailaki instruments and comments on music provided by “Julia” and “Old Tip”; “RV 9,” handwritten fieldnotes from which the typed manuscript was assembled, also containing information on additional cylinders; and “RV 10,” Roberts’s transcription notebook. References to these materials are found in the **NOTES** following “[HHR 1 (or 9 or 10)].” Where numbers were assigned to the manuscript pages, they have been included in the citation.

In her monograph on Luiseño songs, *Form in Primitive Music*, Roberts identified those individuals who sponsored her 1926 field trip in California (see p. v).

Tip is identified as “John” in Roberts’s manuscripts but as “Jim” on the cylinder boxes. Four years after working with Roberts, he served as a consultant for Edwin Loeb, then researching material for his monograph “The Western Kuksu Cult” (*University of California Publications in American Archaeology and Ethnology* 33 [1932]:1–137). The “Captain Jim” whose gambling song Tip sang was probably the person who had recorded texts for Pliny Earle Goddard in 1901 and 1906 (“Wailaki Texts,” *International Journal of American Linguistics* 2).

The Wailaki materials on these two cylinders are limited to Grass Game songs. “RV 10” includes transcriptions of additional Grass Game, Feather Dance, panther, girls’ puberty, and doctoring songs sung by Sally Jim and Julia Brown, each identified as Wailaki (see pp. 1–4). These songs apparently were not recorded on cylinders.

WAILAKI MUSIC
THE HELEN HEFFRON ROBERTS COLLECTION

CYLINDER NO.	273	TIME	3:04
AFS NO.	11,029: A1-A4	QUALITY	fair/good
COLLECTOR NO.	9a-9d		
DERIVATION	1), 2)--Wailaki; 3), 4)--Pomo		

DESCRIPTION 1) Wailaki Grass Game or Gambling song--9a.
 2) [1:16] Repetition--9b.
 3) [2:00] Flute tune, Pomo love song--9c.
 4) [2:34] Repetition of preceding tune--9d.

PERFORMER John Tip--1), 2); George Campbell--3), 4)

NOTES Machine and surface noise. 1) beginning obscure;
 program very faint until near end. Performer's
 false start at 1:11.
 Transcriptions on [HHR 10:27-29].
 Text transcription of game song on [HHR 1:52].
 [HHR index]: Incorrectly lists Grass Game songs by
 Tip for all 4 cuts.

CYLINDER NO.	274	TIME	2:10
AFS NO.	11,029: A5-A6	QUALITY	fair
COLLECTOR NO.	10a-10c		
DERIVATION	1), 3)--Wailaki; 2) Pomo		

DESCRIPTION 1) Grass Game or Gambling song, belonging to Captain
 Jim--10a.
 2) [Jim Brown's flute piece]--10b.
 3) [1:06] Captain Jim's Gambling song--10c.

PERFORMER John Tip--1), 3); George Campbell--2)

NOTES Machine and surface noise. 1) beginning very faint.
 2) "not copied to disk, too weak."
 Transcriptions on [HHR 10:29-31]; 1) "Captain Jim's
 Song for Grass Game. Julia's Father. Wailakki."
 [Julia was another Wailaki informant.]
 3) "cf. his grass game song 10a."
 [HHR 9]: 1) "sung by Tip . . . Old Panther and
 Coyote were out hunting and out of luck so they
 played a grass game and Old Panther won. And so Old
 Panther sang the song and so now when anyone gambles
 and is really out of luck he sings Old Panther's
 song." 2) "the one the Creator's mother used to cry
 . . . The god's brother was killed and he heard her
 crying for them her [sic] on earth and he left after
 everything was completed."

SOUTHERN VALLEY YOKUTS MUSIC

THE JOHN PEABODY AND CAROBETH HARRINGTON COLLECTION

COLLECTORS: John Peabody Harrington (1884–1961), Carobeth Harrington Laird (1895–1983)

PERFORMERS: Roberto Bautista (Tachi), Josefa Damián (Chunut), Juan Dionisio (“Tejoneño”—probably Yawelmani), Lucia Francisco (Chunut), Francisca Lola (Koyeti); also Effie, Nancy, Agnes Light, probably J.P. Harrington, and unidentified others.

LOCATIONS: Tule River Reservation, Santa Ana and Santa Rosa rancherias near Lemoore, California

DATES: September 1916–April 1917

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives, 1948; Smithsonian Institution, 1981

CYLINDER NUMBERS: 1019–1064, 1404, 3587

AFS NUMBERS: 20,336–20,340, 20,351–20,352

Forty-eight four-inch cylinders containing Southern Valley Yokuts music recorded by John Peabody Harrington and his wife Carobeth in the San Joaquin Valley of central California in 1916–17. Most of the cylinders were sent to Helen Heffron Roberts for transcription and musical analysis in 1921; they were subsequently returned to the Bureau of American Ethnology and ultimately transferred to the Library of Congress in 1948. One portion of cylinder 1019 was recorded during the time Roberts had the cylinders in her custody; a repairman tested her phonograph by recording some words on an unused portion of the cylinder. Two additional cylinders were transferred from the Smithsonian Institution to the Library in 1981.

This collection was listed in early invento-

ries as “Tachi Yokuts.” On review, it seems more appropriate to call the collection “Southern Valley Yokuts” since the singers came from additional Yokuts groups such as Chunut, Koyeti, and Yawelmani. Where known, group affiliations of the individual performers were listed above.

Harrington recorded Angela Lozada, a Kitanemuk woman, during the same period and discussed her songs in some of the same notebooks as the Yokuts recordings. Lozada’s cylinders, therefore, were initially included in the Yokuts tally, but her recordings have now been moved to the Kitanemuk collection along with the cylinders recorded by Magdalena Olivas. Readers interested in Yokuts material, however, should check the Kitanemuk collection since many of the songs by Lozada and Olivas are attributed to Yokuts sources.

Eight additional cylinders, numbers 1065–1072, were excluded from this collection upon review of their contents. 1068 and 1069 were blank; the others have no identifiable Yokuts material. The latter are now listed among Harrington’s “Unidentified Indian” material, also in this catalog, while two cylinders (1404 and 3587) originally listed there are in fact related to the Yokuts collection and have been incorporated here.

Documentation for this collection is taken largely from the microfilm edition of Harrington’s papers at the National Anthropological Archives (NAA), Smithsonian Institution. The Yokuts and Kitanemuk material, much of which is in Carobeth Harrington’s handwriting, is described in volume 2 of *The Papers of John Peabody Harrington*, edited by Elaine Mills. References to these papers are identified in the **NOTES** by Harrington’s initials plus the series, microfilm reel, and frame numbers. See especially reels 89 (interviews with the singers) and 101 (texts and Roberts’s

melodic transcriptions); a concordance for the two reels is included in the Archive of Folk Culture documentation for this collection.

Another useful source of information is Carobeth Laird's account of her marriage to Harrington, *Encounter with an Angry God*. She discusses her experiences in the field with Harrington on their 1916–17 trip to the Tejon Ranch area where many of the Southern Valley Yokuts lived.

Among Harrington's papers is the draft of a letter dated June 28, 1921, addressed to Jesse Walter Fewkes, then head of the Bureau of American Ethnology (BAE). In it, Harrington requested money for hiring Helen Roberts to transcribe 110 recordings, claiming that:

the [Mission Indian songs gathered from the aged survivors in the Tejon region] are some of the prettiest Indian songs that I ever heard. . . . The words are all perfectly heard and thoroughly analysed grammatically. The padders and meaningless syllables have also been thoroughly worked out. This is a unique feature, since hitherto the words of Indian songs have been neglected, the transcriber not having a phonetic ear. The words are really as important to study as the music and the relation of words to music is a new field.

(The BAE catalog cards for this collection list "1921" as the recording date, probably as a result of correspondence pertaining to the transcriptions.)

Roberts worked with eighty-nine Yokuts/Kitanemuk and twenty-one Chumash songs in November and December 1922. Her original transcription notebooks (now labeled "TY" [for Tachi Yokuts] 75 and 76) are among materials she donated to the Library in 1979. As mentioned above, copies of her work are also in Harrington's microfilmed papers. Transcription references in the **NOTES** for this collection, therefore, include citations for both copies. The Archive of Folk Culture set is identified by Roberts's initials followed by "75" or "76" and the page number(s). Those who listen to the collection will occasionally hear the Library of Congress recording engineer refer to "Roberts cylinder numbers"; these are, in fact, the transcription-notebook page numbers.

A photocopy of the Harrington notes and Roberts transcriptions, grouped by singer, is available in the Archive of Folk Culture. The page numbers assigned to these notes are listed in the recording engineer's log but are not shown in this catalog, preference having been given to the microfilm frame numbers used in the published guide. According to the notes, Harrington obtained at least twenty additional songs from Roberto Bautista; these recordings have not been located.

Harrington assigned both cylinder and song number sequences to all except Francisca Lola's recordings. In each entry, therefore, the performer's name is followed by the cylinder numbers in parentheses, then by the song numbers. Roberts also listed "performer numbers" in her transcriptions. Occasional discrepancies and mistakes in the numbering systems are mentioned in the **NOTES**.

Roberts used different names for some of the singers: "Trex'lawat" for Roberto Bautista, "Josie" for Josefa Damián, and "Lucy" for Lucia Francisco. Her transcriptions include cross-references, especially in the Josefa Damián section, to the same songs she herself recorded from Bautista and Damián, apparently in June and July 1922 in Lemoore (see also her notebooks, TY 74, 77, and 78). Thus "cylinder 1, song 1" by Damián in the Harrington recordings matches "song 23" in the Roberts set of transcriptions. These cross-references are included in the **NOTES** at the bottom of the entry following "[HHR]."

The named song genres in Harrington's collection include:

- Bear Dance songs
- Burning Ceremony songs
- Fisherman's song
- Hunting song
- Jimsonweed Dance song
- Monache round dance song
- Peon game songs
- Pounding song
- Story songs (Chickenhawk, Mikiti, Limik')
- Toloache Ceremony songs
- Vibora (rattlesnake) Dance songs
- Woman Doctor's song

In addition, there are songs referring to animals and plants (mud hen, redwing blackbird, fish, buttonwillow, bear) and songs with Yokuts titles that could be genres or proper names (qosima, ts'im ts'im, tsunu't, t'atsi'j,

wiktramni, qomtcini'n, nutcantcisca). But many of the songs were not specifically titled. To facilitate the use of the notes together with the recordings in cases where there are no genre labels, a portion of the song text is given in quotation marks in the **DESCRIPTION**. In the few instances where no Harrington notes are available, this opening text is taken from the Roberts transcription and is identified by "HHR."

Harrington often abbreviated names and linguistic subgroups in his notes. The major recurring ones are as follows:

Franc. = Francisca Lola

Guil. = Guillermo Kennedy, husband of Francisca Lola

Hid. = "hide" languages (Foothills Yokuts dialects such as Yawdanchi and Wikchamni—Mills explains the origin of the term in the NAA guide in the footnote on p. 144).

Jam. = Jaminante language (Kitanemuk)

L.S. = Lucia Sisco = Lucia Francisco

R.C. = Rio Chiquito (used as the name for a Uto-Aztecan language, probably Tubatulabal).

R.T. = Roberto Testa, Testa, or Bob = Roberto Bautista

Serr. = Serrano

Tej. = Tejoneño (a cover term for Yokuts)

Tu. = Tule River Reservation

Tul. = Tulareño (another cover term for Yokuts)

Other abbreviations will be explained as they occur in the cylinder entries.

For additional information regarding the fieldwork locations, possible recording dates, and the birthplaces, residences, and general backgrounds of the performers, see pp. 141–60 in volume II of the microfilm guide. Some of Harrington's photographs of Bob Bautista are among the plates at the beginning of the volume; another is reproduced in William J. Wallace's chapter on the Southern Valley Yokuts in the *Handbook of North American Indians* (volume 8, p. 457).

Four-inch cylinders normally hold between three and four minutes of material but some of these are over seven minutes long. Harrington was able to accomplish this by using as much as possible of the cylinder surface and by recording at an unusually slow speed.

Additional Yokuts songs are among the recordings in the Harrington Chumash collection (especially the "Tulareño" songs of Rosario Cooper). Researchers may also consult volumes 4 and 5 in the unpublished guide to the Lowie Museum's ethnographic recordings, the latter devoted exclusively to Yokuts material. One of the collectors, Alfred Kroeber, published twenty-seven Yawdanchi (northern Foothills Yokuts) texts from songs recorded on cylinders (pp. 363–71 in his monograph on "The Yokuts Language of South Central California," *University of California Publications in American Archaeology and Ethnology* 2, no. 5 [1907]). See also James Hatch's "Tachi Yokuts Music" (*Kroeber Anthropological Society Papers* 19 [1958]:47–65) and Alfred Pietroforte's *Songs of the Yokuts and Paiutes* (Naturegraph Publishers, 1965).



Roberto Bautista. *Courtesy of Smithsonian Institution (Photo from the Harrington Collection)*

SOUTHERN VALLEY YOKUTS MUSIC
THE JOHN PEABODY AND CAROBETH HARRINGTON COLLECTION

CYLINDER NO.	1019	TIME	3:32
AFS NO.	20,336: 15	QUALITY	poor
DESCRIPTION	1) [1:01] Lisamu' song. 2) [2:04--"hiwe t ^c ina"]. 3) [2:49--Spoken English words].		
PERFORMER	Roberto Bautista (1), songs 1-2		
NOTES	Surface and machine noise; program very faint, improves toward end of 1). 3) contains words of a repairman making a test while adjusting Helen Roberts's cylinder machine; recorded in New York after Harrington had transferred the cylinders to Roberts for transcription and analysis. [JPH II,101,153-54]: "This is the song Bob sang when he started in the the 1st day." "Sung twice." Song transcriptions on [HHR 75:1] and [JPH II,101,237].		

CYLINDER NO.	1020	TIME	2:52
AFS NO.	20,337: 1	QUALITY	poor/fair
DESCRIPTION	1) [0:26--Repetition of "hiwe t ^c ina"]. 2) [1:29--"tripine 'ina hiwuhu 'ina"].		
PERFORMER	Roberto Bautista (2), songs 2-3		
NOTES	Surface and machine noise; program faint and distorted, improves during 2). Engineer incorrently announces this as cylinder 120. Engineer also labels this as Helen Roberts cylinder number "Tachi Yokuts, 75:2-3"; this number does <u>not</u> refer to the cylinder but rather identifies the manuscript and page numbers for Roberts's transcriptions. The same holds true for all such announcements in this collection. Transcriptions on [HHR 75:2] and [JPH II,101,237].		

CYLINDER NO.	1021	TIME	2:05
AFS NO.	20,337: 2	QUALITY	fair

DESCRIPTION 1) Mud hen song.
2) [1:12] Ts'im ts'im song.

PERFORMER Roberto Bautista (3), songs 4-5

NOTES Surface and machine noise; programs faint; tracking problems at beginning of 1) and near start of 2).
[JPH II,101,155-56]: 1) "I am going to walk around outside in the water"; "Bob's grandfather sang this one time & Bob got it." 2) "Ts'im ts'im is a little bit of fellow. This & another one. He found this song way over at Tule river. Ts'im ts'im is the black one and the other one is wokeli'j. These 2 are friends & go together everywhere . . . Bob is the only man who has this song. It came to him when sleeping. The wokeki' came out in the summertime. He and ts'im ts'im are friends."
Transcriptions on [HHR 75:3] and [JPH II,101,237].

CYLINDER NO.	1022	TIME	4:08
AFS NO.	20,337: 3	QUALITY	fair/good

DESCRIPTION 1) [0:47] Song when call out when morning star comes.
2) [2:40--Jimsonweed dance song].

PERFORMER Roberto Bautista (4), songs 6-7

NOTES Surface and machine noise; distortion.
[JPH II,101,156-57]: 2) "Means like telling Jimeson [jimsonweed] you're right in the middle. Inf. has drunk it twice. Lots of man have tried to get this kind of dance but Bob told them no, you can't get it."
Transcriptions on [HHR 75:4] and [JPH II,101,237-38].

CYLINDER NO.	1023	TIME	3:16
AFS NO.	20,337: 4	QUALITY	good

DESCRIPTION [0:22--"hawi jina"].

PERFORMER Roberto Bautista (5), song 8; unidentified others

NOTES Surface and machine noise; occasional distortion; tracking problem at 0:48. Chorus yells at 1:25, 2:17, and end.
Transcription on [HHR 75:5] and [JPH II,101,238].

CYLINDER NO.	1024	TIME	3:59
AFS NO.	20,337: 5	QUALITY	good/fair
DESCRIPTION	Fish song.		
PERFORMER	Roberto Bautista (6), song 9; unidentified others		
NOTES	<p>Surface and machine noise; distortion; occasional tracking problems; quality worsens toward end. False start at 0:21. Chorus yells at 1:38. Brief break in song at 2:47.</p> <p>[JPH II,101,159]: "Something in water move around in night time . . . That kind of fish can shoot pretty hard. Once nearly shot Bob. Don't want the fish to shoot."</p> <p>Transcription on [HHR 75:6-7] and [JPH II,101,238].</p>		

CYLINDER NO.	1025	TIME	4:20
AFS NO.	20,337: 6	QUALITY	fair
DESCRIPTION	[0:24] Redwing Blackbird song.		
PERFORMER	Roberto Bautista (7), song 10; unidentified others		
NOTES	<p>Surface and machine noise; distortion; occasional tracking problems. Chorus shouts. Laughter and talking in break at 2:58.</p> <p>Transcription on [HHR 75:8-9] and [JPH II,101,239].</p>		

CYLINDER NO.	1026	TIME	4:45
AFS NO.	20,337: 7	QUALITY	fair
DESCRIPTION	[0:47--"he umutruj uhika"].		
PERFORMER	Roberto Bautista (8), song 11; unidentified others		
NOTES	<p>Surface and machine noise; distortion; tracking problems. False start at 0:43. Chorus shouts.</p> <p>[JPH II,101,162]: "When inf. dances at daylight and everybody is sleepy inf. sings this and they wake up."</p> <p>Transcription on [HHR 75:10-11] and [JPH II,101,239].</p>		

CYLINDER NO.	1027	TIME	4:43
AFS NO.	20,337: 8	QUALITY	poor

DESCRIPTION [0:40--"i xaya xaya . . . wululuqajaniti"].

PERFORMER Roberto Bautista (9), song 12; unidentified others

NOTES Surface and machine noise; tracking problems and severe echo throughout; distortion. Chorus shouts. [JPH II,101,163]: "wo'luluqaj is a place down south of or in tsunut or wowal country. All this country around has the singing in it. This birds something give it to you and then you can get it." Transcription on [HHR 75:11-12] and [JPH II,101,240].

CYLINDER NO.	1028	TIME	4:10
AFS NO.	20,337: 9	QUALITY	fair

DESCRIPTION [0:54] Fisherman song.

PERFORMER Roberto Bautista (10), song [13]; unidentified others

NOTES Surface and machine noise; occasional tracking problems and echo. Chorus shouts. [JPH II,101,163-64]: "This is the fisherman song. He has lots of fish I suppose . . . This song is of fishing place . . . The song wants the fish to come out just a little bit so they can catch them." Transcription on [HHR 75:13-14]. Both the transcription and Harrington's notes identify this as a second "song 12" (see preceding cylinder.)

CYLINDER NO.	1029	TIME	4:10
AFS NO.	20,337: 10	QUALITY	good

DESCRIPTION [0:27] Buttonwillow song.

PERFORMER Roberto Bautista (11), song [14]; unidentified others

NOTES Light surface and machine noise; occasional tracking problems and echo. Pause in program at 2:53. Chorus shouts. [BOX]: "Testa Trawaxat" [Bautista's abbreviated last name and one spelling of his Indian name; Roberts spells the Indian name as "Trex'lawat"]. Transcription on [HHR 75:14-16] and [JPH II,101,241]. The Harrington notes list this as song "13"; see above. Roberts identifies it as song 14.

CYLINDER NO.	1030	TIME	3:10
AFS NO.	20,337: 11	QUALITY	fair
DESCRIPTION	1) [0:24--"hawi hinnemantrawa trawil"--HHR]. 2) [1:28] Wakshra'tre'in wip ^c il. 3) [2:23] Wakshra'tre'in wip ^c il.		
PERFORMER	Josefa Damián (1), songs 1-3		
NOTES	Surface and machine noise; overmodulation. [JPH II,101,254]: 3) "This is a hunting song. Refers to hitting with arrow." Transcriptions on [HHR 75:17] and [JPH II,101,290]. [HHR]: 1) "cf. Josie, Lemoore No. 23." 2) "cf. Josie, Lemoore No. 9."		

CYLINDER NO.	1031	TIME	3:05
AFS NO.	20,337: 12	QUALITY	fair/poor
DESCRIPTION	1) [0:22] Sóposin wip ^c il. 2) [1:49--Repetition].		
PERFORMER	Josefa Damián (2), song 4		
NOTES	Surface and machine noise; distortion; tracking problems at end of 1); 2) very faint. [JPH II,101,254]: "sópo ^c s = plant that grows by the lake; has red seeds and big leaves like a cabbage." Transcription on [HHR 75:18-19] and [JPH II,101,290].		

CYLINDER NO.	1032	TIME	2:29
AFS NO.	20,337: 13	QUALITY	very good
DESCRIPTION	1) [0:25--"wanit ^c ina tomojit ^c ina"]. 2) [1:32--"tripenihiwe"].		
PERFORMER	Josefa Damián (3), songs [5-6]		
NOTES	Light surface and machine noise; distortion; tracking problem at beginning of 2). Harrington's notes identify these as songs 6 and 7, but 2) does not match 1) on the following cylinder, so apparently these are songs 5 and 6. Transcriptions on [HHR 75:19-20] and [JPH II,101,290]. [HHR]: 1) "cf. No. 30." 2) "cf? Bob?."		

CYLINDER NO.	1033	TIME	2:19
AFS NO.	20,338: 1	QUALITY	poor/good
DESCRIPTION	1) [0:19--"welek'ojani"]. 2) [1:05--"'a'niwika tsunumanit'i"].		
PERFORMER	Josefa Damián (4), songs 7-8		
NOTES	Surface and machine noise; distortion. 1) faint, 2) much better. [JPH II,101,256]: 1) "It's daylight and let the doctor come or the doctor is coming. (That must be when they killed him, you know.)" 2) "Means don't be hollering at me way up this way." Transcriptions on [HHR 75:20-21] and [JPH II,101,291]. [HHR]: 2) "cf. Josie, Lemoore, No. 6."		

CYLINDER NO.	1034	TIME	3:46
AFS NO.	20,338: 2	QUALITY	fair/poor
DESCRIPTION	1) [0:25--"helala mihinana"]. 2) [2:04--"ma'ana kutu qojiwiqini"].		
PERFORMER	Josefa Damián (5), songs 9-10		
NOTES	Surface and machine noise; distortion. [JPH II,101,257]: 1) "This is a song that old Bargin used to sing . . . means catch that great snake with your shroni'l" 2) ". . . is a tsunu't song." ["Shroni'l" is elsewhere defined as "plumeros."] Transcriptions on [HHR 75:22-23] and [JPH II,101, 291-92]. [HHR]: 1) "cf. Josie, Lemoore, Nos. 17 and 19." 2) "cf. Josie, Lemoore, 14, 21, 22."		

CYLINDER NO.	1035	TIME	3:07
AFS NO.	20,338: 3	QUALITY	poor/fair
DESCRIPTION	1) [0:45--t'atsi'j song]. 2) [2:14--"majin 'aqana wo'oja 'ahin"].		
PERFORMER	Josefa Damián (6), songs 11-12		
NOTES	Surface and machine noise; severe distortion. Talking preceding 1) and 2). [JPH II,101,258]: 1) "this is a t'atsi'j song that used to be sung by a man named Willy. . . . Means the little pig says the man passed already and didn't see me." 2) "I'm right here and they took the tsuq-hatpin away from me when I was asleep." Transcriptions on [HHR 75:24] and [JPH II,101, 291-92].		

CYLINDER NO.	1036	TIME	2:14
AFS NO.	20,338: 4	QUALITY	fair
DESCRIPTION	1) [0:39--"'aniwik'aja ts'totukulus"]. 2) [1:30--"notsi notsi hat ^c imeqa"].		
PERFORMER	Josefa Damián (7), songs 13-14		
NOTES	Surface and machine noise; distortion; program faint. [JPH II,101,259]: 1) "Tsutotuklus is a kind of a bird that catches fish . . . a wiktramni song . . . mean I am going far off to get out of the snow." 2) "Friends, we are going to dance." Transcriptions on [HHR 75:25] and [JPH II,101,292]. [HHR]: 2) "cf. Josie, Lemoore, Nos. 17 and 19 and this series Cyl. 5, No. 1."		
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CYLINDER NO.	1037	TIME	3:28
AFS NO.	20,338: 5	QUALITY	fair
DESCRIPTION	1) "Swanee River." 2) [0:45--"'aha 'aha 'aha trip'ini trawashilikaha"]. 3) [2:21--"t ^c unu halana wetapak'uluna"].		
PERFORMER	Unidentified (possibly John P. Harrington)--1); Josefa Damián (8), songs 15-16		
NOTES	Surface and machine noise; tracking problems; distortion; severe echo on 1). [JPH II,101,260]: 1) "this is a qomt ^c ini'n song. . . . [means] the snake called wajna will fall on you." 2) "t ^c unuhalna' is pine tree in Tej. . . . must mean the pine tells them he is a big snake." Transcriptions on [HHR 75:26-27] and [JPH II,101,292]. [HHR]: 2) "cf. Josie, Lemoore, No. 42."		
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CYLINDER NO.	1038	TIME	3:20
AFS NO.	20,338: 6	QUALITY	good
DESCRIPTION	[1:08--"nana wishetaha"].		
PERFORMER	Josefa Damián (9), song 17		
NOTES	Light surface and machine noise and distortion; occasional tracking problem. [JPH II,101,261]: "This is another song of the woman doctor shako'uts'. Means I am a wisheta' tree, look eastward, whirlwind." Transcription on [HHR 75:27] and [JPH II,101,292]. [HHR]: "cf. Josie, Lemoore, No. 37."		

CYLINDER NO.	1039	TIME	4:09
AFS NO.	20,338: 7	QUALITY	very good

DESCRIPTION	1) [0:37--"natapa k'ajiwi"]. 2) [2:22--"'ehena 'ehena trip ^C ini"].
PERFORMER	Josefa Damián (10), songs 18-19
NOTES	Surface noise; occasional tracking problems. [JPH II,101,261-62]: 1) "The songs says I am a bumblebee . . . Means the coyote is the bumblebee . . . This is song of shuko'uts', woman who was tripni' 'antru'w." 2) "Means oh look up!" Transcriptions on [HHR 75:28-29] and [JPH II,101,292-93]. [HHR]: 2) "cf. Lucy Cyl. 3, No. 1. Bob, Josie, Lemoore?"

CYLINDER NO.	1040	TIME	3:56
AFS NO.	20,338: 8	QUALITY	good

DESCRIPTION	1) [0:34--"not ^C u si lik'a waqalahini troloqono"]. 2) [2:30--Repetition].
PERFORMER	Josefa Damián (11), song 20
NOTES	Surface and machine noise; occasional tracking problems and echo; distortion. Transcription on [HHR 75:29-30] and [JPH II,101,293]. [HHR]: "cf. Josie, Lemoore, No. 4."

CYLINDER NO.	1041	TIME	4:39
AFS NO.	20,338: 9	QUALITY	good

DESCRIPTION	1) [0:37--"kiwli ^C tina"]. 2) [2:59--"'ohoim atrip ^C ine wilele trip ^C ine"].
PERFORMER	Josefa Damián (12), songs 21-22
NOTES	Surface and machine noise; distortion; 1) faint at beginning. [JPH II,101,262]: 1) ". . . when he met him the other one he sprinkled blood." 2) "wileli' is a kind of lizard." Transcriptions on [HHR 75:30-32] and [JPH II,101,293]. [HHR]: 1) "cf. Josie, Lemoore, No. 29."

CYLINDER NO.	1042	TIME	1:39; 1:47
AFS NO.	20,338: 10-11	QUALITY	fair/poor
DESCRIPTION	1) [Unidentified song]. 2) [0:49/1:02--"shronil 'ik'aha"].		
PERFORMER	Unidentified; Josefa Damián (13), song 23		
NOTES	Surface and machine noise; distortion; severe tracking problems. Engineer recorded cylinder twice: 1) is better on the first take, 2) on the second. [BOX]: "No. [1] is n.g., Jos. 23 is second." [JPH II,101,264]: 2) "This is a nut ^c ant ^c is ^c a song." Transcription of 2) on [HHR 75:32] and [JPH II,101,294].		

CYLINDER NO.	1043	TIME	3:53
AFS NO.	20,338: 12	QUALITY	fair/good
DESCRIPTION	1) "My Country 'Tis of Thee." 2) [1:45--"mits nawaki t ^c awnawowa"].		
PERFORMER	Unidentified (possibly Harrington)--1); Josefa Damián (14), song 24		
NOTES	Surface and machine noise; distortion; severe tracking problems at beginning. [BOX]: "1st one n.g. 2nd one is Jos. No. 24." [JPH II,101,264-65]: 2) "Means that's your fine feathers. You be sure come with that feather-down roadrunner. Girls used to sing this when they ran around in the daytime playing." Transcription of 2) on [HHR 75:33] and [JPH II,101,294].		

CYLINDER NO.	1044	TIME	4:24
AFS NO.	20,338: 13	QUALITY	good
DESCRIPTION	1) [0:31] Women's peon song. 2) [2:50] Women's peon song.		
PERFORMER	Josefa Damián (15), songs 25-26		
NOTES	Surface and machine noise; distortion. 2) ends abruptly. Transcriptions on [HHR 75:34-35] and [JPH II,101,294].		

CYLINDER NO.	1045	TIME	4:20
AFS NO.	20,338: 14	QUALITY	good
DESCRIPTION	1) [0:36--Peon game song]. 2) [2:37--Repetition].		
PERFORMER	Josefa Damián (16), song 27		
NOTES	Surface and machine noise; distortion; beating and tracking problem near end of 2). Talking at 2:32. [JPH II,101,268]: "Give me 3 peon-counter-sticks!" Transcription on [HHR 75:36-37] and [JPH II,101,295]. Roberts misnumbers this as "song 26."		

CYLINDER NO.	1046	TIME	3:29
AFS NO.	20,339: 1	QUALITY	fair/good
DESCRIPTION	1) [0:26] Women's peon song. 2) [2:12--"hihimini tahanaja"].		
PERFORMER	Josefa Damián (17), songs 28-29		
NOTES	Light surface and machine noise; tracking problems. 2) much better quality. Talking audible during breaks in the singing. [JPH II,101,268]: 1) "Inf. knows only 4 peon songs now but used to know lots of good ones . . . The prose interjections are 'nantraw tsuju', I don't care what it is' -- 'na' 'aqa'm trawhin, I guess I win it.'" 2) apparently associated with jimsonweed use. Transcriptions on [HHR 75:38-39] and [JPH II,101,295]. [HHR]: 2) "cf. Josie, Lemoore, No. 13, Bob, Cyl. 4, No. 2, and Bob, Lemoore, No. 52."		

CYLINDER NO.	1047	TIME	4:15
AFS NO.	20,339: 2	QUALITY	good

DESCRIPTION 1) [0:21] Bear song.
2) [3:02--"qamitaqink'a"].

PERFORMER Josefa Damián (18), song 30-31

NOTES Surface and machine noise; tracking problem at beginning of 1). Talking audible during breaks in singing during 1).
Listed as songs 29 and 30 in some lists, but as 30 and 31 in JPH's notes.
[JPH II,101,270]: 1) "Means in the morning the bear is looking for his breakfast. . . . This is a wakshatri wip^cil. When a man and woman dance this they turn from side to side . . . Bear sings this when they kill him." 2) Text about a hummingbird. Transcriptions on [HHR 75:39-41] and [JPH II,101,295-96].

CYLINDER NO.	1048	TIME	6:15
AFS NO.	20,339: 3	QUALITY	poor/fair

DESCRIPTION 1) Limik''s song.
2) [ca. 3:18] Limik''s song.
3) [4:29] Song of t'uju'ju' (pounding song).
4) [5:28] Repetition.

PERFORMER Francisca Lola (songs 1-3)

NOTES Surface and machine noise. Beginning of 1) indistinguishable. Program better from 2) on.
[JPH II,101,352-53]: 1)" . . . esta amaneciendo ya . . . que vale pohjon, me espanto = what is pohjon good for, he scared me. See chicken-hawk cuento, elsewhere recorded." 2) "This song says: 'Pobre mi, esta malo todo mi cuerpo y se fue arriba my featherdown.' See chicken-hawk cuento, elsewhere recorded." 3) "Sung or rather chanted (by t'u'ju'ju . . . by woman undertaker . . .) while pounding bellota or anything. Chanted in time to slow pounding."
[JPH II,101,329]: 2) "Once Francisca said limik' sung this to cure his blindness, another time she said he sang it when kutsun was burning."
(Kroeber's "Indian Myths of South Central California," UCPAAE 4, no. 4 [1907]:231-40, includes the Yawelmani Yokuts myth in which prairie falcon loses his eyesight.)
Transcriptions on [HHR 75:48-49] and [JPH II,101,385].

CYLINDER NO.	1049	TIME	6:35
AFS NO.	20,339: 4	QUALITY	fair

DESCRIPTION 1) [0:34] Women's Vibora Dance song.
 2) [ca. 2:15] Men's Vibora Dance song.
 3) [3:33] Payaso song.
 4) [4:38] Vibora Dance song.
 5) [ca. 5:47--"lajwawelele lajwawihi'li"].

PERFORMER Francisca Lola (songs 4-8)

NOTES Surface and machine noise. Talking audible during breaks in singing in 1).
 [BOX]: "No. 8 see also the other rendition."
 [JPH II,101,354-56]: 1) "Hid. vibora song . . . For gestures accompanying this song, etc., see under Vibora Fiesta." 3) "Song of the ts'a'le'i, payaso [clown] in Vibora Dance. This song has no meaning-- is just payaso song." 5) "Three old t'ōki^ci'ja men, Pio and Lucio and Pinacate, taught inf. the following song all one night. This was when inf. was a child, still unmarried. This song is to bring back one's husband . . . limik' also sang this song to bring back his wife" [Harrington's description of movement and ritual associated with song follows]; "extremely valuable, please take utmost care of this record and transcribe with care."
 [JPH II,101,331-33]: 1) "women's song in rsn. dance." 2) "The song says: 'Que vas hacer tu? Tienes muy chiquito ojos y tienes muy grande panza?'" "Hide. rsn. song." 3) "Song of Marta (She payasa) in rsn. [rattlesnake] dance." 4) "Marta's song in rsn. dance when collecting food."
 Transcriptions on [HHR 75:49-51] and [JPH II,101, 385-86].
 [HHR]: "For . . . song 8 see elsewhere. This rendition too inaudible for transcription."

CYLINDER NO.	1050	TIME	7:17
AFS NO.	20,339: 5	QUALITY	fair

DESCRIPTION 1) [ca. 0:28] Bear Dance song.
2) [2:12] Bear Dance song.
3) [4:06] Burning Ceremony song.
4) [5:54] Song of the ki'ij at Burning Fiesta.

PERFORMER Francisca Lola (songs 9-12)

NOTES Surface and machine noise; distortion on 1).
High-pitched machine hum audible at beginning of 3) and 4). Talking at end of program.
[JPH II,101,357-58]: 2) "This song is a bear dance song in the Hid. language. See under Bear Fiesta."
3) "Inf. said that this is her own personal song, her brujo, never sung by anyone else, and dreamed by inf. But previously inf. had said that this is one of the songs of the dancer who dances at close of Burning Fiesta, q.v."
[JPH II,101,336-37]: 2) "This song says: "Yo deje ese que tiene miedo on de sali." 4) "The fiesteros were inside making things and the others sung this and danced outside, men and women both."
Transcriptions on [HHR 75:54-55] and [JPH II,101,386-87].

CYLINDER NO.	1051	TIME	7:55
AFS NO.	20,339: 6	QUALITY	fair

DESCRIPTION 1) [ca. 0:30] Song of the ki'ij at Burning Ceremony.
2) [2:24--"hajinmakehisa"].
3) [4:24] Toloache Ceremony song.
4) [6:36] Toloache Ceremony song.

PERFORMER Francisca Lola (songs 13-16)

NOTES Surface and machine noise. 1) faint and distorted; high-pitched noise at 3:52; talking at end.
[JPH II,101,359-60]: 1) ". . . sung while the fiesteros go around the fire." 2) "This is song of the girls who turned into grullas (k'olwets' ca.) and call at end of song imitates cry of this bird. See Pleiades story." 3) ". . . sung while pushing the drinker of toloache back and forth as elsewhere described." 4) "This song says: Look north, ya llege 'ots'ots' (bird the feathers of which are used for making tsuq), hay tanaj ca. (toloache)."
Transcriptions on [HHR 75:56-57] and [JPH II,101,387].
[HHR]: 1) "The tune is correct but the words were almost impossible to get. They do not fit the text furnished." 4) "This transcription is very doubtfully correct. The record was very poor."

CYLINDER NO.	1052	TIME	7:29
AFS NO.	20,339: 7	QUALITY	good
DESCRIPTION	1) [0:18] Toloache Ceremony song. 2) [1:49] Song of mikiti hunting for her daughter. 3) [2:53] Qōsima song. 4) [4:12] Repetition. 5) [6:20] Qōsima song.		
PERFORMER	Francisca Lola (songs 17-20)		
NOTES	Surface and machine noise. Talking before and after 1). [JPH II,101,361-62]: 1) "Inf. says this sung while pushing the drinker back and forth as elsewhere described." 2) "See cuento of mikiti, elsewhere recorded." 3) and 5) "Song of the kukoshrjihini' ca. (see under batea-fights). This is a qōsima ca. song." [According to the notes, a portion of song 19 was not sung on the first rendition, hence the repetition.] 5) "Words have no meaning." [JPH II,101,338]: 3) "Song of man who goes kukoshrojoqo'." 2) Kroeber's "Indian Myths of South Central California" (<u>UCPAAE</u> 4, no. 4 [1907]) includes the Yawdanchi Yokuts story in which Mikiti hunts for her daughter (pp. 225-27). Transcriptions on [HHR 75:58-60] and [JPH II,101,388]. [HHR]: 3) ". . . the text furnished does not fit."		

CYLINDER NO.	1053	TIME	6:58
AFS NO.	20,339: 8	QUALITY	good/fair
DESCRIPTION	1) [0:22] Song of Pow'ijin. 2) [1:44] Song to make motshrikiwik' k'uju' come out white. 3) [2:58] Song of the buzzard when hunting rattlesnakes. 4) [4:19] Song of jēha'jits. 5) [6:01] Monache round dance song.		
PERFORMER	Francisca Lola (songs 21-25); probably Guillermo Kennedy (Lola's husband) on 5)		
NOTES	Surface and machine noise. 1) faint; false start before 2); occasional beating on 3); tracking problem in 4); distortion on 4) and 5). Singer and unidentified male in unison on 5). 1) [JPH II,89,959]. [JPH II,101,363-65]: 1) "Song of pow'ijin (the woman hechicero)." 2) "(see process of cooking motshrk'iwik k'uju', elsewhere described). This is Hid. language. This song mentions snow." 4) "The following is song of jēha'jits ca., a kind of tshr ^c ip ^c ni' muchacho . . . This song says: 'Onde voy enterrar? Onde voy ir? Onde voy tender?' Inf. dreamed this song and taught it to Bob." 5) "The following is Franc [Francisca] correction of the rounddance song sung by both inf. and Guil. It is a Monache song." [JPH II,101,342-43]: 1) "This was sung by pow'ijin when she danced. It mentions wētupkul and the t ^c un tree." 4) "Fragment only--poorly heard." Transcriptions on [HHR 75:60-62] and [JPH II,101,388-89].		

CYLINDER NO.	1054	TIME	5:34
AFS NO.	20,339: 9	QUALITY	fair/poor

DESCRIPTION

- 1) Song about the waqatshr'.
- 2) [0:57] Song that tsi'w sang to Francisca in a dream.
- 3) [2:02--"k'etsiwalahin"--HHR].
- 4) [3:09--"k'etsiwalahin"].
- 5) [4:37] Women's Peon song.

PERFORMER Francisca Lola (songs 26-27, 29-30?)

NOTES

Surface and machine noise; occasional distortion.

2) faint. Talking after 2) and before 5).

[JPH II,101,365-67]: 1) ". . . Bob's wife's song about the waāqatshr'. Means the wāqatshr' va tener flores en se cuerpo. . . . The incident of Bob's wife singing or dreaming this song is recorded elsewhere." 2) "See incident elsewhere recorded of how Guil. wounded the conejo [tsi'w = rabbit] and overtook it at its hole, etc." 3) "Song from Francisca (either No. 28, No. 29, or No. 31, which Nos. are missing from series from Francisca, or possibly not recorded on phonograph at all)." 4) "The words mean: 'Yo soy aguila and tengo hairpin.' Song that the eagle sung to inf. in her dream (see incident of having the eagle at the fiesta at Joe King's place, elsewhere recorded)." [JPH II,101,347-48]: 3) "Song that Francisca's sister sang when hunting qowas." 5) "This song says: 'Yo soy tshr'oqi'l, y poco falda mi muere.'" [JPH II,101,382]: 3) is identified as song 29. Transcriptions on [HHR 75:63-65] and [JPH II,101,389]. [HHR]: 3) "This song has the same words as No. 29. (Probably it is the second of the unnumbered songs)."

CYLINDER NO.	1055	TIME	6:33
AFS NO.	20,340: 1	QUALITY	fair
DESCRIPTION	1) [0:33--Repetition of first song on cyl. 1048]. 2) [2:15--"nowama k'alelej"]. 3) [3:53--Repetition of fifth song on cyl. 1049]. 4) [5:18--"hanan helimi"--HHR].		
PERFORMER	Francisca Lola (songs 1, 31, 8, 32)		
NOTES	Surface and machine noise; occasional distortion and tracking problems. Talking between each cut. [JPH II,101,351]: 2) "'alwutshr's song to help limik'. . . see chicken-hawk cuento." (There is a Yokuts story in which Lim'ik [prairie falcon] and Ahl'wut [crow] make the Sierra Nevada and coastal mountain ranges; see Frank Latta's <u>California Indian Folklore</u> , pp. 61-64.) Transcriptions on [HHR 75:52-53] and [JPH II,101,386]. [HHR] identifies this as cylinder 3 in the Francisca series. Harrington's notes assign "32" to 2) whereas Roberts calls it "song 31." Roberts' "song 32" text has not been located among Harrington's papers. Roberts added a lengthy note to Harrington with regard to the impossibly high pitch and indistinctly enunciated text which made Francisca's songs hard to transcribe. She speculated that the recording machine had not been tightly wound and had run down, thus accounting for the gradual pitch rise in many of these cylinders.		

CYLINDER NO.	1056	TIME	5:04
AFS NO.	20,340: 2	QUALITY	good/fair
DESCRIPTION	1) "hewete jowna." 2) [1:35] "hojiw nana hojiw mi nana." 3) [2:58] "winihajo." 4) [4:12--possibly a repetition of 2)].		
PERFORMER	Juan Dionisio (1), songs 1-3		
NOTES	Surface noise; distortion; echo. Program fainter from 2) on. End of 4) obscured. [JPH II, 89,382-85 and 101,300-301]: 1) and 2) "see chicken-hawk cuento." 3) "This is Pal. language . . . Song of 'itits' (little red hawk) as he sat on top of the k'a'nal (see Chickenhawk cuento)." Transcriptions on [HHR 76:6-7] and [JPH II,101,309].		

CYLINDER NO.	1057	TIME	4:20
AFS NO.	20,340: 3	QUALITY	poor
DESCRIPTION	1) "Swanee River." 2) [0:49--"hewete jowna"]. 3) [1:49] "My Country 'Tis of Thee." 4) [2:42--"hojiw nana hojiw mi nana"]. 5) [3:33--Repetition of preceding song].		
PERFORMER	Juan Dionisio (2), songs 1-2; unidentified performer (presumably Harrington) on 1) and 3)		
NOTES	Surface and machine noise; occasional tracking problems; distortion. Transcriptions on [HHR 76:6-7] and [JPH II,101,309]; see preceding cylinder.		

CYLINDER NO.	1058	TIME	5:58
AFS NO.	20,340: 4	QUALITY	good
DESCRIPTION	1) [0:27] "'ohowane jawejowane." 2) [2:36] "hewete jowna." 3) [3:42] "hojiw nana hojiw mi nana". 4) [4:52--Repetition of preceding song].		
PERFORMER	Juan Dionisio (3), songs 4, 1, 2		
NOTES	Surface noise; some distortion. [BOX]: 3) "incomplete." [JPH II,101,302].		

CYLINDER NO.	1059	TIME	4:07
AFS NO.	20,340: 5	QUALITY	good
DESCRIPTION	1) [0:30] Little red hawk song ("winijaho"). 2) [1:31] Bear Dance song. 3) [2:41] Bear Dance song.		
PERFORMER	Juan Dionisio (4), songs 3, 5, 6		
NOTES	Surface noise and some distortion. [JPH II,101,301-3]. Transcriptions on [HHR 76:7-8] and [JPH II,101,309]; unlike Harrington's notes, both sets of transcriptions list these as songs 3, 4, and 5.		

CYLINDER NO.	1060	TIME	2:44
AFS NO.	20,340: 6	QUALITY	fair

DESCRIPTION 1) [0:23] Bear Dance song.
2) [1:34] Bear Dance song.

PERFORMER Juan Dionisio (5), songs 7-8

NOTES Surface and machine noise; occasional tracking problems, echo, and distortion.
[JPH II,101,303-4]: "See Dion's account of Bear Dance." A note, apparently added some time after the fieldwork, expresses uncertainty about whether song 7 had actually been recorded. See also [JPH II,89,400-401].
Transcriptions on [HHR 76:9-10] and [JPH II,101,309-10].

CYLINDER NO.	1061	TIME	6:11
AFS NO.	20,340: 7	QUALITY	good/fair

DESCRIPTION 1) [0:38] tapakutu.
2) [3:16] mohmohoka [or "mojmojoka"].

PERFORMER Lucia Francisco, Effie, and Nancy (1)

NOTES Surface and machine noise; occasional echo and distortion. 2) obscured. Talking before 1) and at 4:40. Program cut off at end.
[JPH II,101,311-12]: 1) "Song - Trio Rosa, Effie, and Nancy. Duplicated by Bob." 2) "Bob does not know this song well. mujmujka means just like wind."
["Rosa" was one of the names by which Harrington referred to Lucia Francisco. "Bob" is Roberto Bautista; his performance of the song has not been located.]
Transcriptions on [HHR 75:41-43] and [JPH II,101,315].

CYLINDER NO.	1062	TIME	5:42
AFS NO.	20,340: 8	QUALITY	good

DESCRIPTION [0:31] t'awana ts'ehe'e'e.

PERFORMER Lucia Francisco and unidentified others (2)

NOTES Surface and machine noise, increasing gradually; tracking problem at beginning. Program cut off at end. Talking before song begins.
[BOX]: "Lucy Better."
Transcription on [HHR 75:43-45] and [JPH II,101,315].
[JPH II,101,312]: "This is the morning star song of Bob" (see first song on cyl. 1022).

CYLINDER NO.	1063	TIME	5:02
AFS NO.	20,340: 9	QUALITY	good
DESCRIPTION	[1:00] 'ehena'ehena.		
PERFORMER	Lucia Francisco and unidentified others (3)		
NOTES	<p>Surface and machine noise, increasing toward end. Transcription on [HHR 75:45-46] and [JPH II,101,316]. [JPH II,101,313]: "Duplicated by Bob" (same as "song 20" by Roberto, for which there are textual and melodic transcriptions but no recording in the Library of Congress collections).</p>		

CYLINDER NO.	1064	TIME	4:51
AFS NO.	20,340: 10	QUALITY	good
DESCRIPTION	tsilewe hijamatsina.		
PERFORMER	Roberto Bautista and Leon Shapakai [1]?		
NOTES	<p>Surface and machine noise; distortion; tracking problem at beginning; quality improves gradually. Several unidentified singers join the song as it progresses. [BOX]: "Lucia [crossed out] Two men 4 (?) Leon Sha pa kai kdnahina kawana Can this be Leon's? Lucy???" [JPH II,101,316]: "Marked Lucy, but sung by two men. Bob and another?" Transcription on [HHR 75:46-47] and [JPH II,101,316].</p>		

CYLINDER NO.	1404	TIME	3:25
AFS NO.	20,351: 8	QUALITY	fair
DESCRIPTION	[ca. 0:16--Unidentified song].		
PERFORMER	Miss Agnes Light and unidentified girls		
NOTES	<p>Echo; speed fluctuation. False start at 0:06, exact beginning obscured. Quality improves at 1:55. Woman's voice, sometimes solo, sometimes with children. [BOX]: "Miss Slight's School-Girls' Song." Miss Agnes Light was a schoolteacher at Lemoore. According to the guide to the microfilm edition of Harrington's notes (II, p. 145), he worked with her on ethnographic, historical, and biographical information in 1914 and 1916-1917. Her name was sometimes misspelled as "Slight."</p>		

CYLINDER NO.	3587	TIME	3:30
AFS NO.	20,352: 14	QUALITY	good

DESCRIPTION [0:35] "kana k'awile jawo k'owile."

PERFORMER Lucia Francisco

NOTES Surface noise; tracking problem at end.

[BOX]: "By whom?" The cylinder was originally included among Harrington's unidentified recordings.

[JPH II,101,314]: "Duplicated by Bob."

This song matches the textual transcription of "song 21" of Roberto Bautista; apparently the latter also recorded the song but it is not among the recordings located in the Library of Congress.

Harrington's notes sound as if he was quoting Lucia:

"this is the last song sung--near morning--after singing this the people all go home. . . . Lots of men want to get this song but can't get it. Bob sings this song only once or twice. Then takes off his tsuq and sits down and does not get up again. Lots of men want this more (repeated more times) but can get it only 2 or 3 twice times 'cause he quit, you know"

[JPH II,101,170].

YUKI MUSIC

THE SAMUEL ALFRED BARRETT COLLECTION

COLLECTOR: Samuel Alfred Barrett (1879–1965)

PERFORMERS: Frank Gray (Chicken), Jim Sheldon, Nancy Sheldon

LOCATION: Round Valley Reservation

DATE: July 1907

SPONSOR: University of California Department of Anthropology, with funding from Mrs. Phoebe Apperson Hearst

PROVENANCE: Gift of Helen Heffron Roberts, 1956

AFS NUMBERS: 11,132–11,133

LOWIE MUSEUM NUMBERS: 24–1479, 1472, 1460, 1383–1386 (14–1055, 1068, 1036, 1000)

FIELD NUMBERS: 61, 74, 42, 6

AMNH NUMBERS: 1463–1464, 1466–1467

Disc copies of four cylinders containing Yuki Indian music recorded by Samuel Alfred Barrett. The discs containing this and other California Indian music recorded by Alfred and Henriette Kroeber were a gift to the Library of Congress from Helen Heffron Roberts in 1956. The original cylinders are part of Barrett's larger collection of Yuki recordings (series #13) at the Lowie Museum of Anthropology, Berkeley, California.

Roberts made her disc copies from a second set of the cylinders, initially at the American Museum of Natural History [AMNH] in New York, and now in the Archives of Traditional Music, Indiana University. According to the accompanying documentation, the copied cylinders were "acquired by AMNH in 1909 by exchange with U. of Cal." and were assigned AMNH inventory numbers used by Roberts and cited in the collection entries. Comments found in Roberts's list of cylinders she copied on disc are found in the **NOTES** following her initials. The Lowie Museum inventories pro-

vided two sets of identifying numbers for each cylinder and song as well as information included in the **NOTES**.

According to the available indices, one additional cylinder (field no. 30, AMNH no. 1468, original Lowie inventory no. 14–1024) containing two doctoring songs by Frank Gray should have been found on AFS disc, 11,133B, but it has not been located on the preservation tape.

Barrett was the first graduate student in the University of California's Department of Anthropology, established in 1901 as a purely research department funded entirely by non-University sources. Working with Alfred Kroeber and Pliny Earle Goddard on the archaeological and ethnological survey of California, Barrett made trips to Yurok, Pomo, Miwok, Modoc, and Yuki communities in the summer of 1907. He published nothing pertaining to the Yuki recordings.

Song genres represented in the collection include:

- Deer song (mil haⁿp)
- Feather Dance songs
- Man's song (iwis haⁿpnoⁿ)
- Round Dance song (wila'l haⁿp)

For information on these song types, see Kroeber's chapters on the Yuki people in the *Handbook of the Indians of California*, especially pp. 183–96.

When Helen Roberts visited Round Valley in 1926, she collected some Yuki songs from Ralph Moore. Information and transcriptions are located in her Archive of Folk Culture manuscript "RV [Round Valley] 8" and notebook "RV 10." She identifies Moore as the informant consulted by Alfred Kroeber in 1902 (see Kroeber's "Yuki Myths," *Anthropos* 27 [1932]:905–37). In 1937 Moore also worked with George Foster, who subsequently published "A Summary of Yuki Culture" (*Anthropological Records* 5, no. 3 [1944]).

YUKI MUSIC
THE SAMUEL ALFRED BARRETT COLLECTION

AFS NO.	11,132: A2	TIME	2:17
LOWIE NO.	24-1479 (14-1055)	QUALITY	fair/poor
AMNH NO.	1463		
FIELD NO.	61		

DESCRIPTION Mil haⁿp (deer song).
PERFORMER Jim Sheldon

NOTES Sprung start. Garbled, distorted sound; machine noise.
[HHR]: "Sung by hunter at home before going out to hunt."
[LOWIE]: "if he finds nothing he sits down on a ridge and sings this song and then he will find deer."

AFS NO.	11,132: B1	TIME	2:02
LOWIE NO.	24-1492 (14-1068)	QUALITY	fair/poor
AMNH NO.	1464		
FIELD NO.	74		

DESCRIPTION Wila'l haⁿp (round dance song).
PERFORMER Nancy Sheldon

NOTES Sprung start. Garbled sound; machine noise. Disc is labeled "Kroeber/Barrett/Round Valley, Cal."
[HHR]: "Dance only by women."
[LOWIE]: Description of dance with diagrams is in Barrett's fieldnotes.

AFS NO.	11,133: A1	TIME	2:00
LOWIE NO.	24-1460 (14-1036)	QUALITY	fair
AMNH NO.	1466		
FIELD NO.	42		

DESCRIPTION Iwis haⁿpnoⁿ, man's song.
PERFORMER Jim Sheldon

NOTES Garbled, distorted sound; machine noise.
[HHR]: "Used in ceremonial dances without feather."
[LOWIE]: "Sung as they sit on ground before rising to dance."

AFS NO.	11,133: A2	TIME	2:19
LOWIE NO.	24-1383 to 1386 (14-1000)	QUALITY	poor/fair
AMNH NO.	1467		
FIELD NO.	6		

DESCRIPTION	1) Feather Dance song. 2) Feather Dance song. 3) [ca. 1:31] Feather Dance song. 4) [ca. 1:51] Feather Dance song.
PERFORMER	Frank Gray (Chicken)

NOTES Sprung start. Distorted sound; machine noise. Program fades out, then returns several times. Apart from 4), which begins with a sprung start, it is difficult to tell when each song starts. Spoken words at the end possibly. [HHR]: 1) "when dancers rise"; 2) "after dancers have risen"; 3-4) "while dancing."
[LOWIE]: Translations and information in file #400. In "A Summary of Yuki Culture" George Foster refers to all "common" dances as feather dances (p. 190).

YUROK MUSIC

THE ALFRED LOUIS KROEBER COLLECTION

COLLECTOR: Alfred Louis Kroeber (1876–1960)

PERFORMER: Meta Hawley [“Meta” is the name of a Yurok town]

LOCATION: At or near Weitchpec, California

DATE: July 1906

SPONSOR: University of California Department of Anthropology

PROVENANCE: Gift of Helen Heffron Roberts, 1956

AFS NUMBERS: 11,131: A1, B1

LOWIE MUSEUM NUMBERS: 24–884 and 24–882 (14–352 and 14–350)

AMNH NUMBERS: 1458, 1460

FIELD NUMBERS: 111, 109

Disc copies of two cylinders containing Yurok Indian music recorded by Alfred Louis Kroeber during a combined field trip and honeymoon in July 1906 in the vicinity of Weitchpec, California. The discs containing this and other California Indian music recorded by Kroeber and his wife, Henriette, and Samuel Barrett were a gift from Helen Heffron Roberts to the Library of Congress in

1956. The original cylinders are part of a larger collection at the Lowie Museum of Anthropology, Berkeley, California (see page 14 in volume 1 of the museum’s unpublished guide to its ethnographic recordings).

Another copy of these cylinders, initially at the American Museum of Natural History [AMNH] in New York, is now in the Archives of Traditional Music, Indiana University. According to the accompanying documentation, this copy was “acquired by AMNH in 1909 by exchange with U. of Cal.” Roberts used the AMNH cylinders to make her discs, and consequently AMNH accession numbers are found on them. Both AMNH and Lowie identifying numbers are cited in this catalog along with Kroeber’s field numbers.

Kroeber’s overview of Yurok ethnography, based on repeated visits to the Yurok area between 1900 and 1907, is found in the *Handbook of the Indians of California* (pp. 1–97); included are descriptions of the Brush Dance and Jumping Dance, the genres represented in this small collection. For additional comparisons, consult the other Kroeber Yurok recordings in the Lowie Museum (series 3, 6, 9, and 11) and the collections made by T.T. Waterman in 1909, by D.N. Lehmer between 1926 and 1932, and by Frank Quinn in 1956, all listed in volume 1 of the Lowie Museum guide.

YUROK MUSIC
THE ALFRED LOUIS KROEBER COLLECTION

AFS NO.	11,131: A1	TIME	2:16
LOWIE NO.	24-884 (14-352)	QUALITY	poor
AMNH NO.	1458		
FIELD NO.	111		
DESCRIPTION	Brush Dance song.		
PERFORMER	Meta Hawley		
DATE	[July 1906]		
NOTES	Very faint; song fragments occasionally audible; somewhat better sound after 1:35. Machine noise. Ending with "laugh." On pp. 61-62 of <u>Handbook of the Indians of California</u> , Kroeber described the Yurok Brush Dance.		

AFS NO.	11,131: B1	TIME	2:22
LOWIE NO.	24-882 (14-350)	QUALITY	poor
AMNH NO.	1460		
FIELD NO.	109		
DESCRIPTION	Jumping Dance song.		
PERFORMER	Meta Hawley		
DATE	July 1906		
NOTES	Very faint; only sporadically audible at first. Machine noise. Also ending with "laugh." On pp. 56-57 and 60 of <u>Handbook of the Indians of California</u> , Kroeber described the Yurok Jumping Dance.		

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Vol. 2: North-Central California

Vol. 3: Northeastern California

Vol. 4: Sierra Nevada Region

Vol. 5: San Joaquin Valley

Vol. 6: Southern California

Vol. 7: Southeastern California

[Richard Keeling's new version of these catalogs will be published in 1990; the book is listed below.]

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MIDDLE AND SOUTH AMERICAN INDIAN CATALOG

INTRODUCTION

The Middle and South American Indian cylinder collections in the Library of Congress are neither extensive nor comprehensive. Limited to eight small groups of recordings, one of which has not been transferred to preservation tape, they nonetheless document interesting encounters between Indian peoples, collectors, and the cylinder phonograph machine—encounters that were sometimes described more as adventure stories than as “scientific” studies. The value of these small collections lies less in their ability to represent disparate music cultures than to evoke that sense of contact and how it must have affected the lives of tribal people and the Euroamericans whom they met.

In 1898 Carl Lumholtz, a Norwegian, visited the Huichol people of western Mexico; seven years later a German, Karl Theodor Preuss, followed Lumholtz’s path with the intention of supplementing the earlier ethnologist’s work. In September 1906 Edgar Lee Hewett, an American archaeologist examining ruins on the plain of Cuernavaca, Mexico, made a sidetrip to Tepoztlan at the time of an annual Nahuatl ritual. A little over a year later, his countryman, Charles Wellington Furlong, a self-designated “explorer,” faced the rigorous terrain and climate of Tierra del Fuego in order to document the ways of the Ona and Yahgan people. In 1912 Theodor Koch-Grünberg, a German, traveled along Amazonian basin rivers, stopping for months at a time in tribal villages. These disparate travelers were alike in the fact that each had packed a cylinder machine in his gear.

On several occasions the performers came to the collectors, also under circumstances with rich narrative possibilities. The young Tehuelche men who sang for Robert Lehmann-Nitsche in La Plata, Argentina, were on their way home after having participated in the 1904 St. Louis World’s Fair. The Cuna adults and children who recorded songs and

texts for Densmore and Harrington were brought to Washington, D.C., by Richard Oglesby Marsh, an engineer and sometime explorer. During their stay in the capital, they were the subjects of intense scrutiny by various scientists who studied the children’s games and observed the adults’ reactions to zoo animals and museum specimens. (Afterwards the Cunas and Marsh returned to the islands off the coast of Panama. Marsh subsequently helped the people draft a declaration of independence from Panama and tried to enlist U.S. intervention on their behalf. Charged with inciting the Indians to rebellion, Marsh escaped the Panamanian government by taking refuge on a U.S. cruiser.)

Some of the cylinder collections came to the Library of Congress via institutions (Bureau of American Ethnology, School of American Research) and individuals (Helen Roberts) known for extensive work with American Indian groups. Furlong himself donated copies of the Ona and Yahgan recordings to the Library. But it is only due to the gift of a set of Erich Moritz von Hornbostel’s demonstration cylinders that we have samples of the work of Koch-Grünberg, Lehmann-Nitsche, and Preuss represented in the Library’s holdings. To facilitate the work of comparative musicology, Hornbostel had assembled ethnographic recordings from around the world in the Berlin Phonogramm-Archiv and had selected small samples from the collections of various people for inclusion in an overall demonstration set. One Furlong cylinder was also among the selections. The Library’s copy of the Hornbostel Demonstration Collection is described in volume 8, *Early Anthologies*, of the Federal Cylinder Project [FCP] catalog series.

The usual FCP procedure is to divide cylinders into collections according to the tribal affiliation of each singer. But since the numbers of cylinders for each collector represented in the Hornbostel set are so small, the

Furlong, Koch-Grünberg, Lehmann-Nitsche, and Preuss materials are each grouped. Thus the three Cora and Huichol cylinders of Preuss are cataloged together as are the four Desana, Makuschi, and Taulipang cylinders of Koch-Grünberg.

The eight collections in this catalog represent one facet of the efforts by various ethnologists to gather information from people whose home territories were, in most cases, remote. The purpose of such investigations was not

only to describe the Indian communities and cultures but often to illuminate potential connections between them and other societies closer at hand, to lay the groundwork for comparative studies. As can be seen by the Hornbostel Demonstration Collection, the comparative task was undertaken not only by those who did the fieldwork but also by others who were in a position to “collect” the recorded collections.

CORA AND HUICHOL MUSIC

[ERICH MORITZ VON HORNBOSTEL DEMONSTRATION COLLECTION] THE KARL THEODOR PREUSS COLLECTION

COLLECTOR: Karl Theodor Preuss (1869–1938)

PERFORMERS: Leocadio Enriquez, Jose Fernando, Lentapo (?)

LOCATION: Rancho los Bancos and Jesus Maria, Jalisco, Mexico

DATE: 1906–1907

SPONSOR: Königlich Preussisches Kultusministerium

PROVENANCE: Gift of Walter V. Bingham, 1943

CYLINDER NUMBERS: 4117–4119

AFS NUMBER: 10,053

HORNBOSTEL COLLECTION NUMBERS: 65–67

Three four-inch cylinders containing Cora and Huichol Indian Music collected by Karl Theodor Preuss in central Mexico in 1906–1907. The original cylinders or duplicates thereof were sent to Erich Moritz von Hornbostel at the Phonogramm-Archiv in the Psychological Institute, University of Berlin. Hornbostel analyzed the music and made copies of selected cylinders to serve as part of a demonstration anthology of tribal and ethnic music from around the world.

Volume 8 in the Federal Cylinder Project catalog series, *Early Anthologies*, describes the entire demonstration collection held by the Library of Congress.

A similar set of cylinders in the Archives of Traditional Music at Indiana University was used in preparing the 1963 Ethnic Folkways Library record entitled *The Demonstration Collection of E.M. von Hornbostel and the Berlin Phonogramm-Archiv*, FE 4175. Cylinders in the Library of Congress collection which also are heard on the Folkways album are indicated by [FE 4175] followed by disc (Roman numeral), side (letter), and band (number) indications.

Karl Theodor Preuss spent nineteen months among Cora, Huichol, and “Mexican” or “Aztec” Indians of central Mexico between December 1905 and mid-1907. His expedition was sponsored by the Ministry of Culture and supported by a grant from the Herzog von Loubat endowed professorship at the University of Berlin. Motivated partially by the desire to supplement the work of Carl Lumholtz (see the Lumholtz collection in this catalog), Preuss collected many narratives and songs. He planned to publish a four-part set of texts and translations with Cora-German and Huichol-German dictionaries. Part I of *Die Nayarit-Expedition*—“Die Religion der Cora-Indianer”—was published by B.G. Teubner in 1912. The other volumes were never printed, much of Preuss’s work having been destroyed during World War II. Included in Part I is an appendix by Preuss and Hornbostel containing melodic and textual analyses of two Cora songs, one of which is “Der Adler über uns.” A portion of this song is heard on cylinder 4119. Preuss’s travel accounts in *Globus* and other journals provide additional information regarding the rituals he witnessed and texts he recorded (see the Selected Bibliography).

CORA AND HUICHOL MUSIC
[ERICH MORITZ VON HORNPOSTEL DEMONSTRATION COLLECTION]
THE KARL THEODOR PREUSS COLLECTION

CYLINDER NO.	4117	TIME	1:53
AFS NO.	10,053: B4	QUALITY	good
HORNPOSTEL NO.	65		
COLLECTOR NO.	67		

DESCRIPTION Huichol Indians: Gesang des Mais-röstens [Song for the harvest ritual of roasted/parched corn].

PERFORMER Lentapo (?)

LOCATION Rancho los Bancos, Mexico

DATE Latter half of 1906 or beginning of 1907

NOTES Surface noise. [ANNOUNCEMENT at the beginning]: "Cantada de . . . Los Bancos . . . Lentapo(?)." Speed warp. [FE 4175]: II-A-9. In The Huichols: Primitive Artists, Robert Mowry Zingg described ceremonies of parched corn (pp. 411-31). Preuss translates portions of the beginning of this all-night March ceremony in the article, "Dialoglieder des Rigveda im Lichte der religiösen Gesänge mexikanischer Indianer," Globus 95 (1909):41-46.

CYLINDER NO.	4118	TIME	1:51
AFS NO.	10,053: B5	QUALITY	fair
HORNPOSTEL NO.	66		
COLLECTOR NO.	55		

DESCRIPTION Huichol Indians: Gesang der Felderreinigung [Song of the purification of the fields at the beginning of the rainy season].

PERFORMER Jose Fernando

LOCATION Rancho los Bancos, Mexico

DATE Latter half of 1906 or beginning of 1907

NOTES Speed warp at beginning of song; overmodulation. Surface noise. Song breaks off at the end. [ANNOUNCEMENT at the beginning]: ". . . Los Bancos por Jose Fernando." Preuss published a photograph of the ritual at Los Bancos following p. 160 in Zeitschrift der Gesellschaft für Erdkunde 3 (1908). Zingg's book, cited above, includes descriptions of ceremonies to prepare the soil for seed (pp. 459-80).

CYLINDER NO.	4119	TIME	1:54
AFS NO.	10,053: B6	QUALITY	good
HORNBOSTEL NO.	67		
COLLECTOR NO.	19		

DESCRIPTION Cora Indians: Gesang des Adlers zum Saatfest [Song of the eagle at a corn-planting rite].

PERFORMER Leocadio Enriquez

LOCATION Jesus Maria, Jalisco, Mexico

DATE First half of 1906

NOTES Surface noise.

[ANNOUNCEMENT at the beginning]: "Cantada del aguila. En el mitote ["Tanzfeste"--ritual dance] de la (guitarra?) o la siembra en Jesus Maria, por Leocadio Enriquez. Cuarta parte."

[ANNOUNCEMENT at 1:45]: "Esta cantada se canta a la una de la manana." This cylinder, containing the fourth part of the song "Der Adler über uns," is partially transcribed and the text translated into German on pp. 374, 378-81, in Die Nayarit-Expedition (Leipzig: B.G. Teubner, 1912). Photographs of Enriquez are found on p. xix of the same book and on p. 490 in Preuss's article "Das Fest des Erwachens (Weinfest) bei den Cora-Indianern," in International Congress of Americanists 16, no. 2 (1910):489-512.

"Saalfest" is written on the cylinder box instead of "Saatfest," but Preuss's articles reveal the correct word. For a description of the "Mitote" dance, see pp. 165-66 in "Drama, Dance, and Music" by Gertrude Kurath (in Social Anthropology, vol. 6 of the Handbook of Middle American Indians).

CUNA MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867–1957)

PERFORMERS: Igwa Nigdibippi, Alfred Robinson

LOCATION: Washington, D.C.

DATE: November 29 to mid-December 1924

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives, Washington, D.C., 1948

CYLINDER NUMBERS: 3185–3197

LWO NUMBERS: 5,111, reels 339–340*

AFS NUMBERS: 10,688–10,689 on reel 339; 10,688–10,690 on reel 340* [see below]

BAE CATALOG NUMBERS: 1650–1664

Thirteen six-inch dictaphone cylinders of Cuna Indian music recorded by Frances Densmore in Washington, D.C., in November–December 1924. These cylinders were transferred to the Library of Congress from the National Archives in 1948.

According to a note on the catalog cards, these cylinders were recorded by a “group of Tule (White) Indians from the Province of Colon, Panama, brought to the U.S. by R.O. Marsh, mining engineer and explorer.” “Cuna” (also spelled “Kuna”) is the more common name for these people and is used in this catalog. The Cuna people are subdivided into mainland dwellers and those living on the San Blas Islands. According to “Studies on the Tule Indians of Panama,” *Smithsonian Miscellaneous Collections* 77, no. 2 (1925):112–27, the delegation in Washington was composed of island people. Their visit was the occasion for extensive ethnological and linguistic studies by John Peabody Harrington as well as for the recording of music by Densmore. Harrington

also recorded cylinders, ten of which are in the Library of Congress collections; they have not yet been duplicated on tape. (See the Harrington Cuna collection.) For an account of the circumstances under which Marsh brought the group to Washington (and of the Cunas’ subsequent declaration of independence from Panama), see pp. 211ff in Marsh’s book, *White Indians of Darien* (New York: G.P. Putnam’s Sons, 1934).

The only singer on Densmore’s records was Igwa Nigdibippi. One of the panpipe pieces used two performers; since Nigdibippi and Alfred Robinson are shown playing panpipes in the previously cited Smithsonian article (p. 122), the latter is presumed to be the second performer on the recording. Though some commentary on the songs and instrumental melodies is included in the 1925 article, Densmore’s analyses and transcriptions appeared in “Music of the Tule Indians of Panama,” *Smithsonian Miscellaneous Collections* 77, no. 11 (1926).

John Peabody Harrington received drafts of Densmore’s published articles and took exception to them: “The material presented in these papers . . . is the result of such hasty work and is interwoven with so much incorrect ethnological information as to make the advisability of its publication in the present form questionable.” He noted that Densmore did her work in only eight or nine afternoons and depended largely on Alfred Robinson, a nineteen-year-old with a reputation for inaccurate translations (National Anthropological Archives [NAA], Harrington collection, box 1024 [8]).

NAA manuscript #3090 (Panama: Cuna, “Music and Customs of the Tule Indians of Panama”) includes one complete song transcription, seven partial song transcriptions, and four flute melodies written down by Densmore. The published transcriptions are

usually abbreviated forms of those found in the manuscript. In some cases the notated “key” of the published transcription differs from that found in the manuscript.

At some point in the duplication process, one AFS number (10,688) was assigned to two different discs; thus 10,688: A1 on the preservation tape identified as LWO [Library Work Order] 5111, reel 339, is not the same as 10,688: A1 on LWO 5111, reel 340. The reel number is therefore specified for the individual catalog entries.

There are also multiple numbering systems on the indices, on the cylinder boxes, and on the transcriptions. The BAE catalog cards give the present BAE numbers as well as another (presumably earlier) crossed-out set of numbers. Numbered labels on the cylinder boxes match the cylinder numbers shown on the NAA transcriptions, while handwritten numbers on the boxes follow a different sequence. The NAA transcriptions (trans.) themselves have been assigned yet another sequence. The concordance in the box below shows the various numbering systems.

The general quality of these recordings is such that melodies are audible throughout but texts are muffled.

See also Narciso Garay’s *Tradiciones y Canta-*

res de Panama (Panama: Ensayo Folklórico, 1930) which includes transcriptions of panpipe music in the chapter entitled “San Blas.” Garay comments on “Señor” Densmore’s work, finding it interesting but taking exception to the English translations of Cuna texts and to the attempts to write down language-based musical rhythms with strict meters (pp. 14–18).

Also of interest is Erland Nordenskiöld’s *An Historical and Ethnological Survey of the Cuna Indians* (Göteborgs Museum, Etnografiska Avdelningen, 1938). His book includes transcriptions and Spanish translations of lengthy Cuna song texts as well as appended examples of pictorial song notation. Some texts may belong to or explain the songs Densmore collected; see, for example, a description of the rites for the dead, pp. 445ff, and a song for curing headaches, pp. 593–611. More recently Sandra McCosker has published transcriptions, musical analyses, and song texts of Cuna lullabies (*Etnologiska Studier* 33 [1974]).

Cuna songs can also be heard on the record albums, *Chants et danses d’Amérique Centrale*, collected by Michel Arden (Chant du Monde LD4 4206: B–4), and *Primitive Music of the World*, edited by Henry Cowell (Ethnic Folkways FE 4581: I 6–7, IV 9).

Present BAE	Former BAE	Label	Written No.	Trans. No.
1650		6	10	
1651		588	6	
1652	1829	2	9	6
1653	1830	8	7	5
1654	1831	7	3	2
1655	1832	569	5	1
1656a	1833a	1		
1656b		3		
1657	1834	4	8	2
1658	1835	10	1	3
1659a	1836	547	2	4
1659b	1837	561	11	
1660–1664	1838	9	4	

CUNA MUSIC
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	3185	TIME	7:22
AFS NO.	10,688: A1 [R 339]	QUALITY	fair
BAE CAT. NO.	1650		

DESCRIPTION Tule song of gathering medicinal herbs.
PERFORMER Igwa Nigdibippi

NOTES Surface noise; sound skips. Program ends at 6:00.
Partial transcription on p. 16. [CATALOG CARD]:
"Recorded by group of Tule (White) Indians from the
Province of Colon, Panama, brought to the U.S. by
R.O. Marsh, mining engineer and explorer." [NAA]:
Complete transcription.

CYLINDER NO.	3186	TIME	5:55
AFS NO.	10,688: A2 [R 339]	QUALITY	fair
BAE CAT. NO.	1651		

DESCRIPTION Treatment of headache.
PERFORMER Igwa Nigdibippi

NOTES Surface noise. Muffled, distorted sound.
[ENCLOSED NOTE]: "Headache song."
Partial transcription on p. 18 (the transcribed
portion resembles what is heard ca. 0:50).

CYLINDER NO.	3187	TIME	5:05
AFS NO.	10,688: B1 [R 339]	QUALITY	fair
BAE CAT. NO.	1652		

DESCRIPTION 1) [:21] Song after a man dies.
2) [4:34--Repetition or continuation at a slightly
higher pitch level].
PERFORMER Igwa Nigdibippi

NOTES Surface noise. Muffled, distorted sound. Beating
ca. 3:33. 2) ends abruptly. Partial transcription
on p. 18. [NAA]: Partial transcription.

CYLINDER NO.	3188	TIME	4:09
AFS NO.	10,688: B2 [R 339]	QUALITY	fair
BAE CAT. NO.	1653		
DESCRIPTION	Wedding song.		
PERFORMER	Igwa Nigdibippi		
NOTES	Surface noise. Muffled, distorted sound. Partial transcription in G-flat on p. 22. [NAA]: Partial transcription; the manuscript notation is in F-sharp.		

CYLINDER NO.	3189	TIME	5:51; 6:21
AFS NO.	10,689: A1 [R 339];		
	10,688: A1 [R 340]	QUALITY	fair
BAE CAT. NO.	1654		
DESCRIPTION	Charm for catching turtles.		
PERFORMER	Igwa Nigdibippi		
NOTES	Surface noise. Muffled sound. Beating ca. 5:45. The song cuts off abruptly on reel 339 and is recorded in its entirety on reel 340. Partial transcription on p. 27. [CATALOG CARD]: Mislabeled as 1655. [NAA]: Partial transcription of "Tule song used with 'charm' for catching turtle."		

CYLINDER NO.	3190	TIME	6:15
AFS NO.	10,688: A2 [R 340]	QUALITY	fair
BAE CAT. NO.	1655		
DESCRIPTION	Boat race.		
PERFORMER	Igwa Nigdibippi		
NOTES	Surface noise. Muffled, distorted sound. Some tracking problems. Partial transcription on p. 29. [NAA]: Partial transcription of "The canoe race."		

CYLINDER NO.	3191	TIME	6:06
AFS NO.	10,688: B1 [R 340]	QUALITY	fair
BAE CAT. NO.	1656a		
DESCRIPTION	1) Boat race (repetition). 2) [:56--Repetition or continuation of the song].		
PERFORMER	Igwa Nigdibippi		
NOTES	Surface noise. Some sound distortion. Tracking problems and echoing in the latter part of the program. Inaudible announcement at the beginning.		
<hr/>			
CYLINDER NO.	3192	TIME	5:49
AFS NO.	10,688: B2 [R 340]	QUALITY	fair/poor
BAE CAT. NO.	1656b		
DESCRIPTION	Boat race (repetition).		
PERFORMER	Igwa Nigdibippi		
NOTES	Surface noise. Muffled, distorted, echoing sound. Tracking problems at the beginning. The song ends at 3:59. Possibly a few spoken words at 4:42.		
<hr/>			
CYLINDER NO.	3193	TIME	5:33
AFS NO.	10,689: A1 [R 340]	QUALITY	fair
BAE CAT. NO.	1657		
DESCRIPTION	Through a spyglass.		
PERFORMER	Igwa Nigdibippi		
NOTES	Surface noise. Muffled, distorted sound. Partial transcription in G-flat on p. 31. [NAA]: Partial transcription in F-sharp of "Seen through a spyglass."		
<hr/>			
CYLINDER NO.	3194	TIME	6:09
AFS NO.	10,689: A2 [R 340]	QUALITY	fair/poor
BAE CAT. NO.	1658		
DESCRIPTION	1) Where the river begins. 2) [1:02--Repetition or continuation at a higher pitch level].		
PERFORMER	Igwa Nigdibippi		
NOTES	Surface noise. Muffled, echoing sound. Partial transcription in G-flat on p. 33. [NAA]: Partial transcription in F-sharp.		

CYLINDER NO.	3195	TIME	5:55; 5:01
AFS NO.	10,689: B1-B2 [R 340]	QUALITY	poor
BAE CAT. NO.	1659a		

DESCRIPTION Love song.
PERFORMER Igwa Nigdibippi

NOTES Two takes of the cylinder, one at approximately 90 rpm, the second at 115 rpm. Very muffled, distorted sound. Tracking problems cause sounds to overlap. Barely audible singing at the opening, with a louder portion or version of the song beginning at 0:21 in the first take, 0:18 in the second. Partial transcription on p. 34.
[NAA]: Partial transcription.

CYLINDER NO.	3196	TIME	5:10
AFS NO.	10,690: A1 [R 340]	QUALITY	fair
BAE CAT. NO.	1659b		

DESCRIPTION Love song (continued from 1658).
PERFORMER Igwa Nigdibippi

NOTES Surface noise. Muffled sound. Some tracking problems. Beating ca. 0:50. The song ends abruptly.
[CATALOG CARD] includes the words "continued from 1658"; it probably should read "1659a."

CYLINDER NO.	3197	TIME	4:41
AFS NO.	10,690: A2-A5 [R 340]	QUALITY	fair/poor
BAE CAT. NO.	1660 through 1664		

DESCRIPTION Melodies played upon the flute and panpipe.
1) Panpipe melody [performed by two people]--1660.
2) [:30] Panpipe melody [performed by one person]--1660.
3) [:42] Second panpipe melody--1661.
4) [1:06] Third panpipe melody--1662.
5) [ca. 1:23] Fourth panpipe melody--1663.
6) [2:09--Fragments of flute sounds].
7) [2:52] Flute melody--1664.
8) [3:41--Unidentified flute melody].
PERFORMER Igwa Nigdibippi [and Alfred Robinson]

NOTES Surface noise. Sound drop-outs. No clear break between 4) and 5). Complete or partial transcriptions of the panpipe and flute melodies on pp. 9-10. [NAA]: Transcriptions of the panpipe melodies.

CUNA MUSIC AND SPOKEN WORD

THE JOHN PEABODY HARRINGTON COLLECTION

COLLECTOR: John Peabody Harrington
(1884–1961)

PERFORMERS: Niga (Felipe), Igwa Nigdibippi, Olo Piniginya, Alfred Robinson, Tcippu

LOCATION: Washington, D.C.

DATE: October–November 1924

SPONSOR: Bureau of American Ethnology

PROVENANCE: Smithsonian Institution,
1981

CYLINDER NUMBERS: 3559–3568

AFS NUMBERS: Not assigned

COLLECTOR NUMBERS: 521, 589, [532],
563, 535, 587, 549, 501, 564, 562; C 6–1, C 7–1
through C 7–9

Ten six-inch dictaphone cylinders of San Blas Cuna Indian music and spoken word recorded by John Peabody Harrington in Washington, D.C., during October and November 1924. The cylinders were transferred to the

Library from the Smithsonian Institution in 1981. They have not yet been duplicated on tape.

The occasion for these recordings was the visit of eight Tule Indians from Panama, brought to Washington by R.O. Marsh. See “Studies on the Tule Indians of Panama,” *Smithsonian Miscellaneous Collections* 77, no. 2 (1925). See also Frances Densmore’s recordings made during the same visit. As noted in the introduction to the Densmore Cuna collection, Harrington had strong views about the inaccuracies he perceived in her work; see box 1024 (8) among the Harrington papers in the National Anthropological Archives.

The collector’s numbers are written on the sides of the cylinder boxes, and the C–# series numbers were written on the box lids; since the C-series is basically sequential, it has been used to order the collection. Identifications of the cylinder contents are made by means of enclosed notes; three of the cylinders, however, have no identifying information at all, and two have information possibly belonging to other cylinders not in this collection.



Harrington at the Smithsonian recording Cuna Indians. Margarita Campos, Alfred Robinson, and James Perry.
Courtesy of Smithsonian Institution (Photo No. 4305a)

CUNA MUSIC AND SPOKEN WORD
THE JOHN PEABODY HARRINGTON COLLECTION

CYLINDER NO.	3559	TIME
AFS NO.	Not assigned	QUALITY
COLLECTOR NO.	521; C 6-1	
DESCRIPTION	Unknown	
PERFORMER	Unknown	
DATE	Unknown	
NOTES	Twelve recorded bands on the cylinder, most of them very short.	

CYLINDER NO.	3560	TIME
AFS NO.	Not assigned	QUALITY
COLLECTOR NO.	589; C 7-1	
DESCRIPTION	End of Iqua's chant. Sun. PM. 11/23/24/	
PERFORMER	Igwa Nigdibippi	
DATE	November 23, 1924	
NOTES	See cylinder 3565. Written word on box that looks like "Thone."	

CYLINDER NO.	3561	TIME
AFS NO.	Not assigned	QUALITY
COLLECTOR NO.	[532]; C 7-2	
DESCRIPTION	[Sailor's song.]	
PERFORMER	Igwa Nigdibippi	
DATE	October 27, 1924	
NOTES	[ENCLOSED NOTE]: "532 10/27/24 Chief Sailor leaves home--ship runs into storm--reaches destination and gets married."	

CYLINDER NO.	3562	TIME
AFS NO.	Not assigned	QUALITY
COLLECTOR NO.	563; C 7-3	
DESCRIPTION	[See note.]	
PERFORMER	Igwa Nigdibippi	
DATE	October 27, 1924	
NOTES	[ENCLOSED NOTE and dictaphone cylinder "graph" of contents]: "10/27/24 dictated by chief. Indian's version of 'Somebody Stole My Gal.' The injured party tells how he is going to break the neck of his rival, even though the latter is very strong."	

CYLINDER NO.	3563	TIME
AFS NO.	Not assigned	QUALITY
COLLECTOR NO.	535; C 7-4	
DESCRIPTION	[Woman's song?]	
PERFORMER	[Niga (Felipe)?]	
DATE	[November 17, 1924]	
NOTES	[ENCLOSED NOTE for collector no. <u>566</u>]: "11/17/24 Pilop Woman's Song by Philip." This may not be the program on the cylinder.	

CYLINDER NO.	3564	TIME
AFS NO.	Not assigned	QUALITY
COLLECTOR NO.	587; C 7-5	
DESCRIPTION	"Indian sings about how he is looking for a wife."	
PERFORMER	Igwa Nigdibippi	
DATE	November 26, 1924	
NOTES	[ENCLOSED NOTE]: "587 11/26/24 Ikkwa Indian sings about how he is looking for a wife."	

CYLINDER NO.	3565	TIME
AFS NO.	Not assigned	QUALITY
COLLECTOR NO.	549; C 7-6	
DESCRIPTION	Chant.	
PERFORMER	Igwa Nigdibippi	
DATE	November 23, 1924	
NOTES	Cylinder broken. [ENCLOSED NOTE]: "Chant by Iqua Sun. P.M. 11/23/24 Second record." See cylinder 3560.	

CYLINDER NO.	3566	TIME
AFS NO.	Not assigned	QUALITY
COLLECTOR NO.	501; C 7-7	
DESCRIPTION	[Trio song and argument?]	
PERFORMER	[Alfred Robinson, Olo Piniginya, Tcippu?]	
DATE	[October 30, 1924?]	
NOTES	[ENCLOSED NOTE for cylinder <u>531</u>]: "10/30/23 [sic] Alfred, Olo, Chepu. Listen to description dictated on record. Trio song and argument." This may not be the program on the cylinder.	

CYLINDER NO.	3567	TIME
AFS NO.	Not assigned	QUALITY
COLLECTOR NO.	564; C 7-8	
DESCRIPTION	Unknown	
PERFORMER	Unknown	
DATE	Unknown	
NOTES	Only 1/2 inch of the cylinder contains program material.	

CYLINDER NO.	3568	TIME
AFS NO.	Not assigned	QUALITY
COLLECTOR NO.	562; C 7-9	
DESCRIPTION	Unknown	
PERFORMER	Unknown	
DATE	Unknown	
NOTES	One continuous program. Chip out of one end of the cylinder.	

DESANA, MAKUSCHI, AND TAULIPANG MUSIC

[ERICH MORITZ VON HORBOSTEL DEMONSTRATION COLLECTION] THE THEODOR KOCH-GRÜNBERG COLLECTION

COLLECTOR: Theodor Koch-Grünberg
(1872–1924)

PERFORMERS: Chief Manuel Pita and unidentified women and man

LOCATIONS: Koimelemong (Rio Surumu),
and Sao Felipe (Rio Negro), Brazil

DATES: July–August 1911; February–March
1913

SPONSOR: Baessler Institute of Berlin

PROVENANCE: Gift of Walter V. Bingham,
1943

CYLINDER NUMBERS: 4120–4123

AFS NUMBER: 10,053

HORBOSTEL COLLECTION NUMBERS:
68–71

Four four-inch cylinders containing Desana, Makuschi [Macusi], and Taulipang [Arecuna] Indian music recorded by Theodor Koch-Grünberg in Brazil in 1911 and 1913. The original cylinders or duplicates thereof were sent to Erich Moritz von Hornbostel at the Phonogramm-Archiv in the Psychological Institute, University of Berlin. Hornbostel analyzed the music and made copies of selected cylinders to serve as part of a demonstration anthology of tribal and ethnic music from around the world. A copy of the Hornbostel collection, including these Koch-Grünberg cylinders, was given to the Library of Congress by Walter V. Bingham in 1943. Volume 8 in the Federal Cylinder Project catalog series, *Early Anthologies*, describes the entire demonstration collection.

A similar set of cylinders at the Archives of Traditional Music, Indiana University, was used in preparing the 1963 Ethnic Folkways Library record *The Demonstration Collection of E.M. von Hornbostel and the Berlin Phonogramm-Archiv*, FE 4175. Cylinders in the Library of Congress collection which also are heard on the Folkways album are indicated by [FE 4175] followed by disc (Roman numeral), side (letter), and band (number) indications.

Theodor Koch-Grünberg was a German explorer sponsored by the Baessler Institute of Berlin. He conducted extended expeditions to Brazil, one in 1903–5, another between June 1911 and mid-1913. Traveling along rivers of northwestern Brazil and southern Venezuela, he sometimes settled in a village for a few months at a time. The earlier trip resulted in a series of articles on comparative linguistics and a book, *Zwei Jahre unter den Indianern*, that includes an analysis by Hornbostel of panpipes Koch-Grünberg brought back to Europe.

The explorer's five-volume work about his later trip, *Vom Roroima zum Orinoco* (Stuttgart: Strecker und Schröder) includes references to recordings made in several places. Working from these cylinders, Hornbostel contributed transcriptions and analyses of Makuschi, Taulipang, and Yekuana music for a separate appendix in volume 3; the Makuschi and Taulipang songs in this collection are among those transcribed. (For a general ethnological description of these two Indian groups, see "Tribes of the Guianas" by John Gillin in volume 3 of the *Handbook of South American Indians*, pp. 799–860. Note that *Taulipang* is the term used in British Guiana for the Arecuna people.)

DESANA, MAKUSCHI, AND TAULIPANG MUSIC
[ERICH MORITZ VON HORNPOSTEL DEMONSTRATION COLLECTION]
THE THEODOR KOCH-GRÜNBERG COLLECTION

CYLINDER NO.	4120	TIME	1:46
AFS NO.	10,053: B7	QUALITY	fair
HORNPOSTEL NO.	68		
COLLECTOR NO.	45		

DESCRIPTION Song of Makuschi [Macusi] women while grinding manioc.

PERFORMER Unidentified [sung by two women?]

LOCATION [Koimelemong, Rio Surumu, Brazil]

DATE [July] 1911

NOTES [ANNOUNCEMENT at the beginning]: "Sang der Makuschifrauen bei Maniokareiben." Reference pitch. Faint; surface noise increases towards end. Description of the recording on p. 52 of Vom Roroima zum Orinoco, vol. 1; transcription (#21) on p. 431 of vol. 3. [FE 4175]: II-A-10.

CYLINDER NO.	4121	TIME	1:54
AFS NO.	10,053: B8	QUALITY	fair
HORNPOSTEL NO.	69		
COLLECTOR NO.	13		

DESCRIPTION Makuschi [Macusi]: Oareba song.

PERFORMER [Chief Manuel-Pita]

LOCATION [Koimelemong, Rio Surumu, Brazil]

DATE [July] 1911

NOTES [ANNOUNCEMENT at the beginning]: "Tanz der Makuschi Männer." Reference pitch. Surface noise; beating; abrupt ending. Description of the recording on p. 52 of Vom Roroima zum Orinoco, vol. 1; photograph of Pita opposite p. 56, vol. 1; transcription (#12) on p. 428, vol. 3.

CYLINDER NO.	4122	TIME	1:44
AFS NO.	10,053: B9	QUALITY	fair
HORBOSTEL NO.	70		
COLLECTOR NO.	19		

DESCRIPTION Taulipang: Gesang des Zauberarztes bei der
 nachtliches Krankenkur [Song of a medicine man at a
 nocturnal curing rite].

PERFORMER Unidentified man

LOCATION [Possibly Koimelemong, Rio Surumu, Brazil]

DATE [Possibly August 6, 1911]

NOTES Surface noise; beating. Koch-Grünberg visited the
 Taulipang [Arecuna] in Roroima but the occasion on
 which he made the recordings was more likely during a
 ritual that brought many visitors, including Taulipang
 people, to Koimelemong. At this time he brought the
 best singers to his hut for the purpose of recording
 them (page 62, vol. 1 of Vom Roroima zum Orinoco).
 Transcription #27/III on p. 435 of vol. 3.

CYLINDER NO.	4123	TIME	
AFS NO.	Not assigned	QUALITY	
HORBOSTEL NO.	71		
COLLECTOR NO.	II 19		

DESCRIPTION Desana: Flute duet "Kore."

PERFORMER Unidentified

LOCATION [Sao Felipe, Rio Negro, Brazil]

DATE [February 20-March 1, 1913]

NOTES Cylinder broken; not dubbed. "Kore" appears as
 "Rose" on one list. Koch-Grünberg spent the
 evenings of his ten-day stay in Sao Felipe
 recording flute duets played by people from several
 groups; the Desana people were from Uaupes, a town
 on Rio Tiquie. See p. 404 in Vom Roroima zum
 Orinoco, vol. 1 (1917).

HUICHOL MUSIC

THE CARL SOFUS LUMHOLTZ COLLECTION

COLLECTOR: Carl Sofus Lumholtz (1851–1922)

PERFORMERS: Francisco and unidentified singers and musicians

LOCATION: Huichol pueblos in central Mexico (San Andres Coamiata, Guadalupe Ocotan, San Sebastian, Santa Catarina, Tezompa, Soledad)

DATE: May 1898

SPONSOR: American Museum of Natural History

PROVENANCE: Gift of Helen Heffron Roberts

AFS NUMBERS: 11,017–11,023

ORIGINAL NUMBERS: 2, 16–18, 20–23, 25–41

AMNH NUMBERS: 254, 270–293

ARCHIVE OF TRADITIONAL MUSIC CYLINDER NUMBERS: 3734, 3741–3764

Seven twelve-inch aluminum discs containing Huichol music originally recorded on twenty-five cylinders by Carl Lumholtz in Mexico during the spring of 1898. The cylinders are located at the Archives of Traditional Music, Indiana University [Pre'54-093-F]. Helen Roberts duplicated the cylinders on discs and donated the latter to the Library of Congress in June 1956.

Lumholtz was aware of the importance of music among the Huichol from the beginning of his work among them in June 1895; finding the people hostile, he won their confidence “mainly through my ability to sing their native songs and by always treating them justly” (“My Life of Exploration,” *Natural History* 21, no. 3 [1921]:233). He also commented that he had “never, in any native tribe, heard such good

singing” (“The Huichol Indians of Mexico,” *Bulletin of the American Geographical Society* 35 [1903]:81). Presumably for this reason he carried a phonograph machine along on his return visit to the Huichol and Tarahumara people.

Transcriptions of the cylinders in this collection were made by Helen Roberts and are found among her manuscripts on deposit in the Yale Archives. According to the correspondence files (1898–37) at the American Museum of Natural History in New York, Lumholtz also lent Alice Fletcher four cylinders (numbers 19, 24, and two unnumbered ones) in June 1899 for transcription purposes. Subsequently she and Edwin Tracy worked on the songs with the assistance of “Mrs. George S. Bixby.” Some of their transcriptions appear in volume 2 of Lumholtz’s *Unknown Mexico: A Record of Five Years’ Exploration among the Tribes of the Western Sierra Madre: in the Tierra Caliente of Tepic and Jalisco; and among the Tarascos of Michoacan*.

The descriptions of each cylinder in this collection are based on three sources: 1) The American Museum of Natural History [AMNH] inventory lists AMNH accession numbers and original numbers, describes the contents, and indicates which portions of the Huichol collection were transferred to disc. 2) The Library of Congress [LC] inventory repeats AMNH numbers, original (“field”) numbers, and the description (often with misspelled words); it also includes comments on the technical quality of the recordings. 3) Worksheets from the Archives of Traditional Music [ATM] add ATM cylinder numbers and often provide specific recording dates not found on the other inventories.

None of the sources name specific locations where the cylinders were recorded; consequently there is no location entry in the description of the individual cylinders.

The cylinders are apparently heard in a different order on the Roberts discs than is indicated by the LC inventory: see AFS disc 11,021. In such cases, the order used in the FCP catalog has been determined by the number of cuts per cylinder. The preservation tapes of this collection contain many sprung starts and a low humming noise that may have been added during a step in the duplicating process.

Lumholtz commented that all Huichol songs were religious (“Symbolism of the Huichol,” *Memoirs of the American Museum of Natural History* 3 [May 1900]:7) and, indeed, most of the music in this collection clearly belongs to ritual. The genres heard are:

- Cancion de amor
- Cancion para despachar los muertos
- Flute sounds
- Hikuli songs
- Song before daybreak
- Songs for the feast of tamales de maiz crudo
[cakes of unhulled corn]

- Songs for the feast of green squash
- Songs para llamar agua [to invoke rain]
- Song para llamar Tajan
- Zones for guitar and violin [dance tunes]

Narrative descriptions of the rituals Lumholtz observed are in *Unknown Mexico*. A good, brief description of the most prominent genres is given by Louise Spear in her comments on the Lumholtz collection at the Archives of Traditional Music (“Cylinder Recordings from Carl Lumholtz’ ‘Unknown Mexico,’” *Resound* 3, no. 1 [January 1984]:3). See also the discussion of Huichol wet- and dry-season ceremonies, music, and dance in Part III, section I, of *The Huichols: Primitive Artists* by Robert Mowry Zingg.

Some of the material artifacts that Lumholtz collected from the Huichol are shown in *Art of the Huichol Indians*, an exhibition catalog edited by Kathleen Berrin (New York: Harry N. Abrams, Inc., 1978).

HUICHOL MUSIC
THE CARL SOFUS LUMHOLTZ COLLECTION

AFS NO.	11,017: A1	TIME	2:35
ORIGINAL NO.	2?	QUALITY	good/fair
AMNH CAT. NO.	254	ATM CYL. NO.	3734

DESCRIPTION 1) Aga [possibly "agua"/rain song].
2) [1:02] Aga [possibly "agua"/rain song].

PERFORMER Francisco

DATE May 23, 1898

NOTES Sound skips at the beginning. 2) ends abruptly.
Program sometimes faint. [REMARKS]: "Beginning
chipped a little, end has chip - incomplete."

AFS NO.	11,017: A2	TIME	2:46
ORIGINAL NO.	16	QUALITY	fair
AMNH CAT. NO.	270	ATM CYL. NO.	3741

DESCRIPTION 1) Zone [fiddle tune].
2) [:30] Zone [fiddle tune].
3) [1:19] Zone [fiddle tune].
4) [1:55] Zone for guitar.

PERFORMER Unidentified

DATE [1898]

NOTES 1) and 4) very faint. Tracking problems at the end of
1) and 3). Break in the dubbing process and speed warp
between 2) and 3). On the LC inventory, these are
identified as "tones"; this is a misreading, since the
AMNH list calls them "zones." See also Ales Hrdlicka's
notes concerning the dances of the neighboring Cora
Indians called "sones" that are accompanied by guitar
and small fiddles (American Anthropologist 6 [1904]:
744-45).

AFS NO.	11,017: B1	TIME	3:05
ORIGINAL NO.	17	QUALITY	fair/good
AMNH CAT. NO.	271	ATM CYL. NO.	3742

DESCRIPTION 1) Zone (guitar).
2) [:41] Cancion de amor.
3) [1:30] Para llamar agua.
4) [2:33] Bailar Hikuli.

PERFORMER Unidentified
DATE [1898]

NOTES 1) is faint, ends with tracking problem. 2) begins abruptly. Tracking problems and speed warp during and after 3). Electrical hum during 4).
On the LC inventory, 2) is identified as "Toro llamar agua"; 4) is described as "incomplete."
On the AMNH list, this and the following four cylinders are identified simply as "songs and tunes."

AFS NO.	11,017: B2	TIME	2:56
ORIGINAL NO.	18	QUALITY	fair/good
AMNH CAT. NO.	272	ATM CYL. NO.	3743

DESCRIPTION 1) Blowing flute.
2) [:53] Taté (green squashes).
3) [2:06] Tamales de maiz crudo.

PERFORMER Unidentified male singer
DATE [1898]

NOTES Electrical hum and some surface noise. Tracking problems during 1) and 3). Sprung start on 3).

AFS NO.	11,018: A1	TIME	2:44
ORIGINAL NO.	20	QUALITY	good
AMNH CAT. NO.	273	ATM CYL. NO.	3744

DESCRIPTION Lllamar agua.
PERFORMER Unidentified
DATE [1898]

NOTES Electrical hum; some surface noise. Garbled sound at the beginning; sound skips and tracking problems in mid-program.
Same song as 11,018: B1.
Remarks on LC inventory: "defective in middle on original, otherwise fine."

AFS NO.	11,018: A2	TIME	2:40
ORIGINAL NO.	21	QUALITY	good
AMNH CAT. NO.	274	ATM CYL. NO.	3745

DESCRIPTION Lllamar agua.
PERFORMER Unidentified
DATE [1898]

NOTES Tracking problems; electrical hum.
Query on LC inventory: "Same song as preceding?"
[sounds different].

AFS NO.	11,018: B1	TIME	2:27
ORIGINAL NO.	22	QUALITY	good
AMNH CAT. NO.	275	ATM CYL. NO.	3746

DESCRIPTION Lllamar agua.
PERFORMER Unidentified
DATE [1898]

NOTES Surface noise and electrical hum. Program ends
abruptly. Same song as 11,018: A1.

AFS NO.	11,018: B2	TIME	2:29
ORIGINAL NO.	23	QUALITY	good
AMNH CAT. NO.	276	ATM CYL. NO.	3747

DESCRIPTION Song for feast of green squashes.
PERFORMER Unidentified
DATE [1898]

NOTES Unidentified high pitched sounds at the beginning.
Electrical hum.

AFS NO.	11,019: A1	TIME	2:40
ORIGINAL NO.	25	QUALITY	good
AMNH CAT. NO.	277	ATM CYL. NO.	3748

DESCRIPTION Song for feast of tamales de maiz crudo.
PERFORMER Unidentified
DATE May 1, 1898

NOTES Faint at first. Tendency to overmodulation near the
end.

AFS NO.	11,019: A2	TIME	2:37
ORIGINAL NO.	26	QUALITY	good
AMNH CAT. NO.	278	ATM CYL. NO.	3749

DESCRIPTION 1) Song for feast of tamales de maiz crudo--
"repetition."
2) [:30] Para llamar agua.

PERFORMER Unidentified

DATE May 1, 1898

NOTES Electrical hum. Abrupt start, tracking problems in 1).
Remark in LC inventory on 1): "last note lost?"

AFS NO.	11,019: B1	TIME	2:28
ORIGINAL NO.	27	QUALITY	good/fair
AMNH CAT. NO.	279	ATM CYL. NO.	3750

DESCRIPTION Song para despachar el muerto par abajo.

PERFORMER Unidentified

DATE May 1, 1898

NOTES Electrical hum. Slight sound distortion.

AFS NO.	11,019: B2	TIME	2:47
ORIGINAL NO.	28	QUALITY	good
AMNH CAT. NO.	280	ATM CYL. NO.	3751

DESCRIPTION Song para llamar agua.

PERFORMER Unidentified

DATE May 1, 1898

NOTES False starts at the beginning (possibly tracking problems). Scratchy, muffled sound.
Remark on LC inventory: "Fine except very beginning; several false starts."
Transcribed on p. 20, Unknown Mexico, vol. 2.

AFS NO.	11,020: A1	TIME	2:31
ORIGINAL NO.	29	QUALITY	good
AMNH CAT. NO.	281	ATM CYL. NO.	3752

DESCRIPTION Song para llamar agua.

PERFORMER Unidentified

DATE May 1, 1898

NOTES Sprung start.
Remark on LC inventory: "Fine except very beginning; several false starts, possibly lost note."

AFS NO.	11,020: A2	TIME	2:32
ORIGINAL NO.	30	QUALITY	good
AMNH CAT. NO.	282	ATM CYL. NO.	3753

DESCRIPTION Hikuli [song].
PERFORMER Unidentified
DATE May 1, 1898

NOTES Faulty start. Program somewhat muffled.
Remark on LC inventory: "Fine but start slips and end cut off."

AFS NO.	11,020: B1	TIME	2:38
ORIGINAL NO.	31	QUALITY	fair
AMNH CAT. NO.	283	ATM CYL. NO.	3754

DESCRIPTION Hikuli [song].
PERFORMER Unidentified
DATE May 1, 1898

NOTES Muffled and distorted sound.
Remark on LC inventory: "Fine but initial skips and some blasting."

AFS NO.	11,020: B2	TIME	2:13
ORIGINAL NO.	32	QUALITY	fair
AMNH CAT. NO.	293	ATM CYL. NO.	3764

DESCRIPTION 1) Zone (violin).
2) [1:13] Zone (violin).
PERFORMER Unidentified
DATE May 1, 1898

NOTES Faint sound initially; beating; tracking problems at the beginning and end; program ends abruptly. "Zone" written as "tone" on some documentation. The cylinder has three recorded bands, and the inventory lists a third violin piece, "Danza." Probably not transferred to disc.
Remark on LC inventory: "Record is cracked at end (cylinder) when made."

AFS NO.	11,021: A1	TIME	2:29
ORIGINAL NO.	[34]	QUALITY	good/fair
AMNH CAT. NO.	284	ATM CYL. NO.	3755

DESCRIPTION Song before daybreak.
 PERFORMER Unidentified
 DATE [1898]

NOTES Somewhat muffled and distorted.
 This and the following cylinder apparently were duplicated on disc in the reverse order from the way they are listed in the LC inventory, and "35" was the original number applied both to this and to AMNH cylinder 285.

AFS NO.	11,021: A2	TIME	2:50
ORIGINAL NO.	33	QUALITY	fair
AMNH CAT. NO.	292	ATM CYL. NO.	3763

DESCRIPTION 1) Song for agua.
 2) [1:31] Song for agua.
 PERFORMER Unidentified
 DATE May 9, 1898

NOTES False starts. Muffled sound, overmodulation, and echoing. Program ends abruptly.
 Remarks on LC inventory: "Beginning defective, slip on record, too strong?"

AFS NO.	11,021: B1	TIME	2:33
ORIGINAL NO.	36	QUALITY	fair/good
AMNH CAT. NO.	286	ATM CYL. NO.	3757

DESCRIPTION 1) Tamales de maiz crudo.
 2) [1:06] Llamar agua.
 PERFORMER Unidentified
 DATE May 9, 1898

NOTES Beginning defective; overmodulation and muffled sound. Program ends abruptly.
 This and the following cylinder were apparently duplicated on disc in the reverse order from the way they are listed in the LC inventory.
 Inventory remarks: 1) "Skip at beginning, otherwise good but echo"; 2) "cut off at end."

AFS NO.	11,021: B2	TIME	2:31
ORIGINAL NO.	35	QUALITY	fair
AMNH CAT. NO.	285	ATM CYL. NO.	3756

DESCRIPTION Song para llamar Tajan.
PERFORMER Unidentified
DATE May 9, 1898

NOTES Sprung start. Muffled, distorted sound.

AFS NO.	11,022: A1	TIME	2:43
ORIGINAL NO.	37	QUALITY	fair
AMNH CAT. NO.	287	ATM CYL. NO.	3758

DESCRIPTION 1) Lllamar agua.
2) [1:32--Repetition].
PERFORMER Unidentified
DATE May 9, 1898

NOTES Sprung and false starts. 1) ends abruptly.
Electrical hum. Muffled sound and surface noise.
Identification of 2) on LC inventory: "(No name
given, Lllamar agua?)."

AFS NO.	11,022: A2	TIME	2:25
ORIGINAL NO.	38	QUALITY	fair
AMNH CAT. NO.	288	ATM CYL. NO.	3759

DESCRIPTION Para despachar muertos.
PERFORMER Unidentified
DATE May 9, 1898

NOTES Very faint at start and off abruptly at 0:15. Sprung
start at 0:19. Program ends abruptly. Muffled sound;
surface noise; electrical hum.

AFS NO.	11,022: B1	TIME	2:35
ORIGINAL NO.	39	QUALITY	fair
AMNH CAT. NO.	289	ATM CYL. NO.	3760

DESCRIPTION 1) Hikuli [song].
2) [1:34] Hikuli [song].

PERFORMER Unidentified

DATE May 9, 1898

NOTES Abrupt start on 2); tracking problems at the end.
Surface noise and distortion.
Remarks on LC inventory: 1) "Fine--some echo."
2) "Fine, but cut off at end on original. Some echo."

AFS NO.	11,022: B2	TIME	2:49
ORIGINAL NO.	40	QUALITY	fair/good
AMNH CAT. NO.	290	ATM CYL. NO.	3761

DESCRIPTION 1) Hikuli [song]
2) [0:41--Unidentified song?].

PERFORMER Unidentified

DATE May 9, 1898

NOTES Garbled sound at the beginning. Sprung start on 2).
Muffled, distorted sound.
Two recorded bands on the cylinder; only one song
identified in the inventory. 1) sounds like a
fragmentary repetition of song on preceding cylinder.
2) does not have the paired-phrase structure of the
preceding songs.
Remark on LC inventory: "Fine but very beginning
defective."

AFS NO.	11,023: A	TIME	2:40
ORIGINAL NO.	41	QUALITY	fair/good
AMNH CAT. NO.	291	ATM CYL. NO.	3762

DESCRIPTION Song for feast of tamales de maiz crudo.

PERFORMER Unidentified

DATE May 9, 1898

NOTES Garbled start; distorted program. Possibly new
beginning at 0:17. Sprung start at 0:35.
Surface noise.
Remark on LC inventory: "Very beginning defective."

NAHUATL MUSIC AND SPOKEN WORD

THE EDGAR LEE HEWETT COLLECTION

COLLECTOR: Edgar Lee Hewett (1865–1946)

PERFORMERS: Juan Alvarado, Antonio Batapeno, Jose Lara, Srs. Rojas and Sanchez

LOCATION: Tepoztlan, Morelos, Mexico

DATE: September 8–9, 1906

SPONSOR: Committee on American Archaeology, Archeological Institute

PROVENANCE: School of American Research, 1979

CYLINDER NUMBERS: 4944–4949

AFS NUMBER: 19,509

Six cylinders of Nahuatl Indian music and spoken word recorded by Edgar Lee Hewett in Tepoztlan, Mexico, in September 1906. The cylinders were received by exchange from the School of American Research in 1979.

Unaccompanied by any documentation apart from the labels on the cylinder boxes, this collection was listed as “Anonymous 9” in the Federal Cylinder Project inventory, volume 1 in the FCP catalog series. The collector’s name and the character of the ceremony being recorded were confirmed by papers in the Alice Cunningham Fletcher manuscript collection (National Anthropological Archives ms. 4558, box 4, series 10, no. 2).

The recordings were made on the occasion of the annual pueblo fiesta (Altepe-ilhuatl) commemorating the legendary king and pueblo defender, El Tepozteco. Mock battles took place at the temple on the cliffs and in the plaza. The actor portraying El Tepozteco delivered a traditional speech of defiance directed against the city’s enemies. Robert Redfield provided an excerpt from that speech and an English translation in an appendix to his book *Tepoztlan, A Mexican Village: A Study of Folk Life* (pp. 227–34). Redfield also described the playing of the chirimia (small flageolet) from the

roof of the church at every sacred fiesta (p. 48).

Hewett, an archaeologist, was interested in the Tepoztlan ceremony because of its potential for illuminating archaeological questions:

I have commenced the study of the ruins of the Cuernavaca plain and surrounding foothills in the state of Morelos. Have nothing to report as yet concerning these studies except that an ancient ceremony held annually on the night of Sept. 7 at the temple-pyramid of Tepoztlan by the people of the neighboring village promises some rather interesting results. It is entirely in the Nahuatl idiom and is said to consist of a series of recitals of ancient combats, &c. (all pre-Spanish) between the Tepoztecos and Xochicalcos. In the hope that it may embrace fragments that will give some light not furnished by purely archaeological evidences, I have provided myself with phonograph equipment and am preparing to record such of the narratives as seem most important after previous study and witnessing of the ceremony. (Report of Sept. 1, 1906, to Charles P. Bowditch, chairman of the Committee on American Archaeology)

In his report on September activities, Hewett described the ceremony—“Iama Tepoztecatl”—as “a little drama of which the theme is the destruction of the temple; perhaps more properly the finish of paganism among them.” The ceremony itself was “strongly dramatic and exceedingly interesting.” Hewett recorded the parts of the ritual and also arranged to get a copy of the text in Nahuatl and in Spanish. In a letter to Fletcher dated November 15, 1906, he noted that Señor Rojas, presumably the same person recorded on cylinder 4949, had brought him the translation. Hewett wanted to invite a Dr. Levin to make use of this copy and Hewett’s notes in order to publish a study of the play. He added his judgment:

The thing really grows in interest. There appear to be two versions of it—one “pagan” and one “authorized” so to speak, thus accounting for the two presentations—one on the ruins and one in the plaza. We saw the same thing at Mitla and other places—a Catholic church built upon or within an aboriginal temple. This has been a strong aboriginal ceremony, more or less bunglingly converted into a church play.

Daniel Garrison Brinton’s *Ancient Nahuatl Poetry* (1890) represents the song traditions out

of which the more contemporary musical culture emerged. Redfield’s work, based on materials collected between November 1926 and July 1927, and the restudy of Tepoztlan in the 1940s by Oscar Lewis are significant sources in English regarding twentieth century Nahuatl society and culture.

Guadelupé Jiménez, coordinator of the Archival Survey Project for the Hispanic Division in the Library of Congress, provided assistance in identifying Nahuatl researchers and locating Nahuatl references.

NAHUATL MUSIC AND SPOKEN WORD
THE EDGAR LEE HEWETT COLLECTION

CYLINDER NO.	4944	TIME	3:19
AFS NO.	19,509: A1	QUALITY	poor
DESCRIPTION	[:15] Iama Tepoztecatl No. 1 [Declaimed speech].		
PERFORMER	Jose Lara		
DATE	September 9, 1906		
NOTES	Much surface noise; program only sporadically audible. A bell-like or whistling sound is heard occasionally after 1:25; possibly part of the program, possibly not. [LABEL]: "Temple."		

CYLINDER NO.	4945	TIME	
AFS NO.	Unassigned	QUALITY	
DESCRIPTION	Iama Tepoztecatl No. 2.		
PERFORMER	Jose Lara		
DATE	[September 1906]		
NOTES	Cylinder broken; not duplicated. [LABEL]: "1/2 [after performer's name]. Temple."		

CYLINDER NO.	4946	TIME	3:23
AFS NO.	19,509: A2	QUALITY	poor/fair
DESCRIPTION	[Chirimia and tambor music.]		
PERFORMER	Juan Alvarado and Antonio Batapeno		
DATE	September 8, 1906		
NOTES	Much surface noise. "6" or "9" stamped on cylinder box lid. Also on the box are indications that Antonio was the tambor musician, "J.A." the chirimia player.		

CYLINDER NO.	4947	TIME	3:29
AFS NO.	19,509: A3	QUALITY	fair/poor
DESCRIPTION	[Chirimia music.]		
PERFORMER	Juan Alvarado		
DATE	September 8, 1906		
NOTES	Surface noise. Program cuts off abruptly. "15" is stamped on the cylinder box lid.		

CYLINDER NO.	4948	TIME	2:44
AFS NO.	19,509: A4	QUALITY	fair
DESCRIPTION	1) Ilasuical cente zocatl macehuali--Canto de una mujer del pueblo. 2) [1:38] Yanchecatl ina nahuatil--Despedida de un guerrero a su madre.		
PERFORMER	[Unnamed]		
DATE	September 9, 1906		
NOTES	Surface noise. Beating in the latter half of the program; ends with tracking problem. [LABEL]: "Tepoztlan." According to Nahuatl dictionaries, "macehuali" means "commoner" or "campesino"; "ina" is the word for "mother."		

CYLINDER NO.	4949	TIME	2:45
AFS NO.	19,509: A5	QUALITY	poor
DESCRIPTION	Iama Tepoztecatl No. 2. 1) [Declaimed speech]. 2) [1:50--Chirimia music].		
PERFORMER	Srs. Sanchez and Rojas (chirimia and tambor)		
DATE	September 9, 1906		
NOTES	Surface noise; program minimally audible during 1). [LABEL]: "Plaza." "17" is stamped on the cylinder box lid.		

ONA AND YAHGAN MUSIC AND SPOKEN WORD

THE CHARLES WELLINGTON FURLONG COLLECTION

COLLECTOR: Charles Wellington Furlong
(1874–1967)

PERFORMERS: James Lewis, Reverend John Williams; Ona Indians Tininisk, Aanakin, Ishton, Ichjh, and Yoyo; Yahgan Indians Yepenán (David), Danushtana (Alfredo), Chris, James, Bertie, Edward, Simoorhwillis (Alice), and Weenamahakeepa (Gertie)

LOCATIONS: Punta Arenas, Rio Douglas, Harberton, Lauwi (Lau), Viamonte (Najmish), Rio Fuego

DATE: November 1907–January 1908

SPONSOR: Harper's Magazine

PROVENANCE: Gift of Charles Wellington Furlong, 1946, and gift of Walter V. Bingham, 1943

AFS NUMBERS: 8,852–8,856; 10,053: B12

CYLINDER NUMBER: 4126

Five discs and one cylinder containing copies of material recorded on twelve cylinders by Charles Wellington Furlong among the Yahgan and Ona Indians of Tierra del Fuego in 1907–8. The discs were made under the direct supervision of Furlong at the Library of Congress on March 12, 1946. Discs 8852 and 8856 contain announcements recorded by Furlong on that date; the other discs hold the cylinder recordings themselves. The single cylinder is a copy of the original and is part of the Erich Moritz von Hornbostel Demonstration Collection given to the Library in 1943 by Walter V. Bingham; see p. 61 in volume 8 of the Federal Cylinder Project catalog series, *Early Anthologies*.

For each cylinder recorded on disc, there are two AFS numbers (except Collector No. 12, for which Furlong recorded no announcement); the AFS number for the appropriate

announcement *precedes* the number for the cylinder recording. The **TIME** entry gives the timing only for the cylinder program, not for the 1946 announcements. In each of those announcements, Furlong used the words: "Recorded and announced by the American explorer, Charles Wellington Furlong of Boston, Mass., and reproduced electrically, March 12, 1946, in the Recording Laboratory of the Library of Congress, Washington, D.C." This formula will be indicated by an ellipsis in the transcriptions of the 1946 announcements found in the **NOTES**.

Furlong's papers, photographs, and cylinders, plus tape copies of his recordings, are located in Special Collections, Baker Library, Dartmouth College, Hanover, New Hampshire. The Dartmouth tape, which was compiled from the Library of Congress discs in 1961, clarifies Furlong's collection since it links the March 1946 announcements directly to the appropriate cylinder recordings. It does not include Furlong's cylinder No. 12 (AFS 8854: A3; see below), but it has an additional narrative and a Yahgan death chant performed by Furlong himself, recorded in August 1962. Explanatory materials drawn from the Dartmouth collection appear in the **NOTES** following [DC NOTES].

Correspondence between Furlong and Erich von Hornbostel at the Phonogramm-Archiv of Berlin University indicates that a total of thirteen cylinders were recorded, although other papers report that Furlong had only one box of twelve cylinders in his gear. (The thirteenth cylinder should be another "Chackhowse" song by four Yahgan men at Lauwi.) The cylinder numbers cited in the letters were assigned after his trip and do not reflect the order in which he made the recordings. On his return to the United States, Furlong promptly had at least one duplicate set of cylinders made by the Edison Phonograph

Works. Duplicates were sent to Hornbostel along with the original cylinder No. 12. Hornbostel incorporated one of the recordings (No. 11) into his demonstration collection of world music traditions and also analyzed the songs; his report, not published until 1936 ("Fuegian Songs," *American Anthropologist* 38, no. 3:357–67), includes brief song transcriptions on pp. 358–59.

Furlong received funding from *Harper's Magazine* for his trip to Tierra del Fuego. Under the terms of the contract, Furlong was to write five articles about his experiences; the journal agreed to pay \$500 for each report, with some monies paid in advance and during the course of the trip for Furlong's expenses. These articles, along with others published in exploration and travel magazines (listed in the Selected Bibliography), provide a useful overview of Furlong's expedition. Included in "Cruising with the Yahgans," *Outing* 58, no. 1 (1911):7–8 are comments about the recordings:

Securing the phonograph records proved most interesting, but it was not easy to induce these aborigines to talk or sing into this uncanny thing. A thing which sang back to them their own voice, shouts, embarrassed laughter, and even the sound of their breathing, was to be approached with discretion. Some of the singers would break down in the middle with a hilarious fit of laughter or suddenly run away altogether from the machine.

His manuscripts tell also of the alarm of several Onas on hearing the voice of the shaman Tininisk emerging from the phonograph; wondering if the shaman was therefore in the white man's power, they considered killing Furlong in order to free Tininisk.

This was not Furlong's only close call. E. Lucas Bridges, in *Uttermost Part of the Earth* (New York: E.P. Dutton, 1949), describes Furlong's appearance at Harberton dressed in cowboy garb carrying a big revolver. An Ona named Halimink thought the white man coming up the path looked very suspicious and was about to shoot him until one of the ranch women stopped him (p. 478). Bridges's book contains photos taken by Furlong and includes references to James Lewis as well as stories concerning Tininisk, "Ahnikin," "Ijj," and other Onas whom Furlong met and recorded.

Tininisk was also a primary interpreter of Ona culture for Martin Gusinde, the Austrian ethnologist, whose three-volume work describing Tierra del Fuegian Indians—*Die Feuerland-Indianer*—was based on four field trips taken between 1919 and 1923. Included in the English translations of some of Gusinde's material are photos of "Tenenisk" as well as references to several Yahgans with whom Furlong had worked (see pp. 4, 13, and Plate 1 in *Folk Literature of the Selknam Indians*, and p. 3 in *Folk Literature of the Yamana Indians*, both edited by Johannes Wilbert and published by UCLA in 1975 and 1977 respectively). *Unter Feuerland-Indianern*, a book by Wilhelm Koppers, Gusinde's companion on the third trip, also includes photos of Gertie and perhaps several others who sang for Furlong. Gusinde and Koppers also made recordings in 1923–24 that were deposited in the Berlin Archives. Hornbostel's analysis of the Gusinde and Furlong cylinder recordings was published posthumously in *Ethnos* 13, nos. 3–4 (July 1948):62–97.

It should be noted that Furlong used the terms *Ona* and *Yahgan* for groups of people who called themselves *Selknam* and *Yamana*, respectively. Furlong and many subsequent ethnologists (Gusinde was an exception) used the names assigned to these people by Thomas Bridges, the first resident missionary in the area and father of the Lucas Bridges mentioned above. *Yahgan* was, in fact, a place name for a region in Yamana territory; *Ona* was the Yamana term for the Selknam. To facilitate comparisons of the Furlong collection with the later anthropological work, *Ona* and *Yahgan* are the terms used in this catalog. The Ona were basically land dwellers while the Yahgans were "water nomads" or "canoe people." Furlong's orthography for Indian terms sometimes yields multiple spellings: for example, the Ona word for *shaman* is sometimes written *joh'n*, elsewhere as *j'ho'on*.

Not only an "explorer" and an artist, Furlong had a distinguished career in military and political circles (he was a special military aide to President Wilson, a member of the American peace delegation in Paris in 1918, a major proponent of Pan Americanism, and so forth). Always an activist, he lobbied the Chilean and Argentinian governments on his return from Tierra del Fuego for the establishment of Ona and Yahgan land reserves in order to protect

these cultures. Both legislatures initially approved but the reserves were never created.

Toward the end of Furlong's life, he and John Chipman, a musician friend at Dartmouth, compiled a manuscript containing an account of Furlong's trip as well as transcriptions, musical analyses, and brief comparisons with other Indian music. Entitling it "Stone Age Men and Their Music," Furlong tried repeatedly and unsuccessfully to get it published in ethnomusicological journals. Portions of the manuscript minus the transcriptions are in the Dartmouth collection. In his discussion, Furlong divided Yahgan music into three categories: 1) play songs (purely for fun; e.g., Jacous), 2) symbolical songs (imitative of nature; e.g., Apowwoosh, Shruckoosh, Mollymauk), and 3) ceremonial songs (e.g.

the death chant).

At about the time of Furlong's death, one of the last Ona/Selk'nam people, the last of their shamans, was working with Anne Chapman. In 1966 ninety-year-old Lola Kiepja recorded her songs. Some of them are heard on two Folkways albums—FE 4176 and 4179, *Selk'nam Chants of Tierra del Fuego, Argentina*. Chapman also used Kiepja's material in *Drama and Power in a Hunting Society: The Selk'nam of Tierra del Fuego* (Cambridge University Press, 1982). Chapman notes that songs by Santiago Rupatini, another Selk'nam, had been taken down by Rodolfo Casamiquela (a paleontologist at Museu de la Plata in Buenos Aires) and were published in Buenos Aires in 1966 as part of an anthology of Indian music of Argentina.

ONA AND YAHGAN MUSIC AND SPOKEN WORD
THE CHARLES WELLINGTON FURLONG COLLECTION

AFS NO.	8856: A2; 8853: A1	TIME	ca. 1:50
COLLECTOR NO.	7	QUALITY	good/fair
DESCRIPTION	1) Yahgan speech. 2) [:44] Yahgan speech. 3) [1:13] One Yahgan calling; another answering the call.		
PERFORMER	1), 3) James; 2), 3) Bertie		
LOCATION	Rio Douglas, Navarin Island		
DATE	December [14], 1907		
NOTES	[ANNOUNCEMENT made by Rev. John Williams at 0:33]: "The following is the Yahgan language spoken by the Yahgan named Bertie." 3) consists of four shouts. [AFS 8856: A2]: "This is an example of the Yahgan language . . . The following is spoken by the Yahgan baptized 'Bertie' by a Church of England missionary [Williams]. The last part of the record is of one Yahgan calling and another answering the call. The original record was made at the Yahgan campsite called Lauwi, a dozen or so miles to the west of Remolino, the Lawrence brothers' ranch on the shore of Beagle Channel, Tierra del Fuego" [earlier written documents specify the Rio Douglas location rather than Lauwi].		

AFS NO.	8856: A3; 8853: A2	TIME	2:24
COLLECTOR NO.	8	QUALITY	good/fair
DESCRIPTION	1) Confession of Faith. 2) [:47] Lord's Prayer. 3) [1:33] Part of the Apostles' Creed.		
PERFORMER	Rev. John Williams		
LOCATION	Rio Douglas, Navarin Island		
DATE	December 1907		
NOTES	3) ends abruptly. Muffled words; declamation predominantly on one pitch. [AFS 8856: A3]: "This record gives examples of the Yahgan language by an English catechist minis--missionary, Mr. James Lewis, . . . The first part of this record is probably the Lord's Prayer. Others are probably parts of the Church of England catechism or quotations of Scripture" [earlier notes give more specific information and identify the speaker as Williams rather than as the catechist Lewis].		

AFS NO.	8852: A2; 8853: A3-A4	TIME	2:20; 2:26
COLLECTOR NO.	9	QUALITY	good/fair
DESCRIPTION	1) Ona medicine man's song. 2) [1:45/1:49] Ona medicine man reviling another Ona medicine man.		
PERFORMER	Tininisk		
LOCATION	Hill behind Bridges ranch, Harberton		
DATE	December 28, 1907		
NOTES	<p>Dubbed twice on to disc; the second take includes a fragment of an opening announcement, "hundred and seven," and is slightly clearer throughout. 1) is faint and muffled. 2) ends abruptly. Machine noise. Beating (as Furlong's notes show, this is one of two cylinders that cracked when his pack horse ran off). [ANNOUNCEMENT at 1:35/1:39]: "An Ona medicine man reviling another Ona medicine man."</p> <p>[AFS 8852: A2]: "This record is of an Ona song -- This is a record of Ona song and speech . . . This song is the chant of an Ona medicine man called a <u>joh'n</u> and whose name was Tininisk. It is chanted over a sick person during the medicine man's attempts to cure the sick. Often the <u>joh'n</u>, sitting on the ground behind the patient, hugs the patient to him and at intervals gives vent to guttural grunts and 'shishing' sounds. At the same time he gives violent hugs to the patient to expel the little rat or small animal supposed to be gnawing inside and causing the pain. The original record was made December 28, 1907, in the open on a wooded hill just behind the Bridges ranch at Harberton, on the south coast of Tierra del Fuego. The Ona tribe is today almost extinct" [a slightly varied form of this announcement is also heard at 8856: A5].</p>		

CYLINDER NO.	4126	TIME	2:23;
AFS NO.	8856: A6, 8854: A1; 10,053: B12		2:03
COLLECTOR NO.	11	QUALITY	good/fair

DESCRIPTION 1) [:22] Ona song.
2) [1:33] "An Ona medicine man reviling an enemy in public."

PERFORMER Tininisk

LOCATION Harborton, Beagle Channel

DATE December 28, 1907

NOTES [ANNOUNCEMENT at the beginning]: "This is an Ona song sung by the Ona Tininisk, at Harborton, December 28, 1907"; [ANNOUNCEMENT at 1:06]: "An Ona medicine man reviling an enemy in public."
1) is faint and muffled initially. Some surface noise. Background speech between the second announcement and 2).
2) ends abruptly.
[AFS 8856: A6]: "This is a record of Ona song and speech . . . The following is an Ona song sung by a famous joh'n, or medicine man, named Tininisk. It was recorded in the open on a low hill just back of the Bridges ranch at Harborton, December 28, 1907.
2) An Ona medicine man, also Tininisk, reviling another medicine man in public. So one sees that there is professional competition, even in the medical profession among primitives."
[DC NOTES]: "This song and the one following are practically the repetition of the songs in Record No. 9 as I was not satisfied with that record and tried the songs over. There seems however to be some variations [sic] between these songs and the ones on cylinder No. 9."
This is the cylinder included in the Hornbostel Demonstration Collection; as such, it is heard on the Folkways album FE 4175, record 2, side A, band 11.
Transcriptions #6 and #9 in Hornbostel's article, "Fuegian Songs," p. 359.

AFS NO.	8856: A4; 8854: A2	TIME	2:21
COLLECTOR NO.	10	QUALITY	good/fair

DESCRIPTION 1) [:46] Shruckoosh (Song of the White Kelp Gander).
 2) [1:33] A'pow'woosh (Song of the West Wind).
 3) [2:06--Unidentified song fragment].

PERFORMER James Lewis

LOCATION Punta Arenas, Straits of Magellan

DATE November 1907

NOTES [ANNOUNCEMENT at the beginning]: ". . . of the folklore songs of the canoe Indians of Tierra del Fuego, learned in the Indian wigwams by Mr. James Lewis, whose family was the first white family that lived in Tierra del Fuego, arriving there in the year 1870. This song is named the 'Shruckoosh,' which means 'The White Kelp Gander.' When singing the song the Indians squat in a circle in the wigwam and during the singing nod their heads to imitate the bird's movement. At the finish all flap their hands in rhythm to imitate the 'shish'ing flight of the birds"; [ANNOUNCEMENT at 1:11]: "The following is the 'A'pow'woosh,' the 'Song of the West Wind.'"

Surface noise. 1) is almost a monotone. Sprung starts on the opening announcement and on 3).

3) is very "nasal" and distorted; it ends abruptly.

[AFS 8856: A4]: "This record is of two popular Yahgan songs . . . These songs were sung by Mr. James Lewis, an English pioneer missionary, of Tierra del Fuego. Mr. Lewis learned these songs in Yahgan wigwams. His family, so he stated, was the first white family to arrive in Tierra del Fuego, and this was in the year 1870. The first song is named by the Yahgans 'Shruckoosh,' meaning the 'White Kelp Gander.' In singing this song, the Yahgans squat in a circle in their wigwams. During the singing, they bob their heads in imitation of the bird's movement. At the finish, they stretch out their arms, flap their hands, and wiggle to imitate the quickening flight of the bird, then disappear from the scene in all directions into the darkness. Let us picture this scene as they sing----"; "2) Now follows another popular Yahgan song known as the 'A'pow'woosh,' 'Song of the West Wind.' This, like their other songs, is sung in a higher or lower key."

[DC NOTES]: 2) "This is sung by the different singers in various pitches in unison."

AFS NO.	8854: A3	TIME	1:41
COLLECTOR NO.	12	QUALITY	poor

DESCRIPTION	1) Ona Song. 2) [1:10] Ona language.
PERFORMER	1) Ichjh; 2) Aanikin
LOCATION	Rio Fuego
DATE	January 23, 1908

NOTES Distorted; probably speed warp as well. Beating throughout. Possibly announcements at the beginning and at 1:00. No AFS announcement is linked with this cylinder.

[DC NOTES]: "This song I believe opens up with an introduction . . . which is as follows: 'By Ichjh at Rio Fuego, January 23rd, 1908, sung by an Indian woman.'" Original cylinder was sent to Berlin.

AFS NO.	8852: A1; 8855: A1	TIME	2:55
COLLECTOR NO.	1	QUALITY	good
DESCRIPTION	1) Chackhowse or Jacous song. 2) [1:08] Ordinary Yahgan song. 3) [2:08--Repetition of 1) by a single woman].		
PERFORMER	Simoorhwillis (Alice), Weenamahakeepa (Gertie)		
LOCATION	Lauwi		
DATE	December 25, 1907		

NOTES

Echoing distortion in 1). Sprung start on 2); muffled sound. Traces of background speech between 2) and 3). [AFS 8852: A1]: "This record is of a Yahgan song . . . It was sung by about four or five Yahgan women on Christmas Day, 1907, at Lauwi, a Yahgan settlement near Remolino on Beagle Channel, south coast of Tierra del Fuego. These songs have been considered by the late Dr. Erich von Hornbostel of the Psychological Archives of Berlin University as the most primitive Amerindian songs of the western hemisphere. The only other phonographic records known are a few reported taken by the Deniker-Hyades French expedition and by Dr. Gusinde of Vienna. A dictionary by the late Reverend Thomas Bridges has been published in English by his son, Lucas Bridges. The Yahgan tribe is now almost extinct." [The Paul Deniker-J. Hyades expedition was the French Scientific Mission to Cape Horn in 1882-83. Volume 1 of the expedition's report--Histoire du Voyage by L.F. Martial (Paris: Gauthier-Villars, 1888)--includes transcriptions of several Yahgan songs.] [DC NOTES]: 1) "This song is sung in their playhouse or sort of community house in which they hold certain ceremonies, play games and tell stories. It is nothing more than an extra large wigwam and this song is one of their songs which they sing in chorus when gathered together in this large wigwam." 2) "This song is a solo by one of the women and has no particular significance beyond being an ordinary song."

AFS NO.	8852: A3; 8855: A2	TIME	1:56
COLLECTOR NO.	2	QUALITY	fair/good

DESCRIPTION 1) Song.
2) [1:24--Repetition at a slightly higher pitch level].

PERFORMER Edward

LOCATION Rio Douglas, Navarin Island

DATE December [14], 1907

NOTES False start by singer. Faint, muffled sound. Surface noise. 2) ends abruptly.
[AFS 8852: A3]: "This is a record of Yahgan singing . . . This song is sung by a Yahgan Amerind, and is characteristic of the weird dirge-like chants of a people living in the storm-swept and sad land, or a land of overhanging clouds much of the rest of the time. A meteorological record kept by Thomas Bridges, a missionary, recorded '300 days of storm, the other 65 not pleasant,' an interesting example of the effect of environment on a people's singing."
[DC NOTES]: "Introduction by a missionary, Mr. John Williams. . . . I mention the incident of taking this record in the article . . . from 'The Outing' Magazine."

AFS NO.	8852: A4; 8855: A3	TIME	2:41
COLLECTOR NO.	3	QUALITY	fair

DESCRIPTION	1) Ona song. 2) [1:20--Fragments of song, laughter, declaimed speech]. 3) [2:25] Ona speech.
PERFORMER	1) Aanakin; 2), 3) Ishton
LOCATION	Viamonte (Najmish)
DATE	January 19, 1908

NOTES

Opening announcement too fast to be understood. Sprung start on 1); muffled sound, echoing distortion. Surface noise. [ANNOUNCEMENT at 1:09]: "An Ona song by Ishton at Viamonte, Tierra del Fuego, January 19, 1908." [ANNOUNCEMENT at 2:20]: "The Ona language spoken by Ishton." The following sounds are distorted and conclude with tracking problems.

[AFS 8852: A4]: "This is a record of examples of Ona speech . . . The original record was made at Viamonte, Tierra del Fuego, January 19, 1908. The first part is by an Ona named Aanakin, one of Halimink's group. The second part is by an Ona named Ishton. The third part is also by Ishton. These Ona were men of Furlong's expedition through the heart of Tierra del Fuego from Harberton on Beagle Channel to Rio Fuego on the east coast. The Ona Aanakin was known to have killed thirteen men, two of them white men, and was killed the following year by an Ona named Minkiol."

[DC NOTES]: 1) "This is sung in the characteristic catchy, guttural manner of the Onas which is not nearly as musical and flowing as the Yahgan speech. The breath in this song . . . is drawn in very hard as is characteristic in their singing . . ."

2) "Ishtone first starts off then . . . is embarrassed and laughs, this laughter you can and have undoubtedly noticed as well as being able to hear others laughing - then come accidental screeches, Ishtone begins again, stops, begins again, stops, then begins in earnest."

3) "He is giving an Ona call such as they use when hunting or in the mountains . . ."

AFS NO.	8852: B1; 8855: B1	TIME	2:26
COLLECTOR NO.	4	QUALITY	good

DESCRIPTION 1) Shruckoosh (Song of the White Kelp Gander).
2) [:29--Repetition].
3) [:55] A'pow'woosh (Song of the West Wind).
4) [1:58] Death chant.
5) [2:21] Forest call, meaning "Where are you?"

PERFORMER James Lewis
LOCATION Punta Arenas, Straits of Magellan
DATE November 1907

NOTES Sprung start on 2). Muffled sound. [ANNOUNCEMENT at 0:48]: ". . . or Song of the West Wind"; indecipherable announcement at 1:55; [ANNOUNCEMENT at 2:15]: ". . . Forest call, meaning 'Where are you?'" 5) ends with a screeching noise.
[AFS 8852: B1]: "This is a record of examples of Yahgan and Ona songs and speech . . . These songs and speech were rendered by a catechist associated with the Rev. Thomas Bridges in the Fuegian archipelago for many years, and are excellent examples of the Yahgan and Ona tongue.
1. We now have a Yahgan song.
2. The following is called by the Yahgans A'pow'woosh, meaning 'Song of the West Wind.' This is the prevailing wind of storm in those regions.
3. We now have an Ona death chant.
4. The following is an Ona forest call meaning 'Where are you?'"
[DC NOTES]: The audible announcements are by Lewis.

AFS NO.	8852: B2; 8855: B2	TIME	2:17
COLLECTOR NO.	5	QUALITY	good/fair

DESCRIPTION	1) An Ona magician's song. 2) [1:40] Another Ona song.
PERFORMER	Yoyo ("an Ona female magician")
LOCATION	Rio Fuego
DATE	January [19 or 23, probably], 1908

NOTES

Surface noise; somewhat muffled sound.
 [ANNOUNCEMENT at 1:10; too fast but decipherable]:
 "Another Ona song sung by Yoyo at Rio Fuego, Tierra del Fuego, January . . . 1908."
 [AFS 8852: B2]: "This is a record of an Ona song . . . This is the record of a primitive Amerindian song sung by Yoyo, an Ona, at Rio Fuego, Tierra del Fuego, January 1908."
 [DC NOTES]: "This song was sung in an Ona wigwam with all the inmates grouped about the singer and the phonograph in simple wonderment and primitive curiosity."

AFS NO.	8856: A1; 8855: B3	TIME	1:39
COLLECTOR NO.	6	QUALITY	fair

DESCRIPTION	Song of the Mollymauk (a wild sea bird)
PERFORMER	Yepenán (David), Danushtana (Alfredo), Chris
LOCATION	Lauwi, Beagle Channel
DATE	December [25, probably], 1907

NOTES

Initially very distant and muffled.
 [AFS 8856: A1]: "This is a record of a Yahgan song . . . This song is sung by a number of Yahgan men and is characteristic of the weird primitive chants of these southernmost people of the world. It was recorded at the Yahgan settlement of Laui, along the south coast of Tierra del Fuego, a little west of Remolino, December 1907. The Yahgans are now almost extinct. 'Civilizitis,' a term I have coined to define the ill effects of civilization on the primitive and near-primitive peoples, has done its work. In a few years there will be scarcely a Yahgan left."
 [DC NOTES]: "This I consider a very characteristic song of these people and is absolutely primitive . . ."

TEHUELCHE AND TOBA MUSIC

[ERICH MORITZ VON HORNOSTEL DEMONSTRATION COLLECTION] THE ROBERT LEHMANN-NITSCHKE COLLECTION

COLLECTOR: Robert Lehmann-Nitsche
(1872–1938)

PERFORMERS: Casimiro and an unidentified Toba singer

LOCATIONS: La Plata, Argentina, and possibly San Pedro, Bolivia

DATES: January 24, 1905, and probably sometime in 1909

SPONSOR: Unknown

PROVENANCE: Gift of Walter V. Bingham, 1943

CYLINDER NUMBERS: 4124–4125

AFS NUMBER: 10,053

HORNOSTEL COLLECTION NUMBERS:
72–73

Two four-inch cylinders containing Tehuelche and Toba Indian music recorded by Robert Lehmann-Nitsche in Argentina and perhaps Bolivia in 1905 and probably in 1909. The original cylinders or duplicates thereof were sent to Erich Moritz von Hornbostel at the Phonogramm-Archiv in the Psychological Institute, University of Berlin. Hornbostel analyzed the music and made copies of selected cylinders to serve as part of a demonstration anthology of tribal and ethnic music from around the world.

Volume 8 in the Federal Cylinder Project catalog series, *Early Anthologies*, describes the entire demonstration collection held by the Library of Congress.

[Paul Adolph] Robert Lehmann-Nitsche worked primarily as a physical and linguistic anthropologist and was head of the anthropology section of the museum of La Plata. In January 1905 he encountered a small group of Tehuelche people who had been participants in the St. Louis World's Fair. They were awaiting a coastal steamer to take them the last leg of the journey home to the Rio Gallegos area. Two of the young men, Casimiro and Bonifacio, were "musical," and Lehmann-Nitsche seized the opportunity to buy a recording machine on which he then collected over fifty songs. Casimiro sang songs # 1 to #10; a picture of him is found on p. 930 of Lehmann-Nitsche's article, "Patagonische Gesänge und Musikbogen," *Anthropos* 3, nos. 5–6 (1908). Transcriptions of the songs were made by Erich Fischer.

Unfortunately the Tehuelche solo song is not heard on the preservation tape; either the cylinder is mislabeled or its program was not duplicated.

Nothing is certain about the circumstances in which Lehmann-Nitsche recorded the Toba cylinder. He worked with Gran Chaco Toba as early as 1899 and as late as 1924. In her article on Argentinian folk music in the *New Grove Dictionary* (vol. 1, p. 568), Isabel Aretz mentions that he worked with a Toba group in 1909. Christian Leden, who had access to the Hornbostel collection in Berlin (to which he contributed Eskimo and Assiniboine cylinders), later published the transcription of a Toba song recorded in San Pedro, Bolivia, by "Lehmann-Nitsche" (*Meddelelser om Grønland* 152, no. 3 [1952]:90).



"A Typical Group of Patagonians under Their Sheepskin Tent . . . World's Fair, St. Louis, U.S.A." Copyright 1905, by C.L. Wasson. *Courtesy of Library of Congress Prints and Photographs Division*

TEHUELCHÉ AND TOBA MUSIC
[ERICH MORITZ VON HORNBOSTEL DEMONSTRATION COLLECTION]
THE ROBERT LEHMANN-NITSCHÉ COLLECTION

CYLINDER NO.	4124	TIME	2:43
AFS NO.	10,053: B10	QUALITY	fair
HORNBOSTEL NO.	72		
COLLECTOR NO.	2		

DESCRIPTION	Toba song.
PERFORMER	Unidentified
LOCATION	[San Pedro, Bolivia, or Gran Chaco, Argentina?]
DATE	Unknown; probably 1909

NOTES Reference pitch. Surface noise. Partially broken
 cylinder.
 [BOX]: "westl. Chaco, Mauu [Mann?], 20 yrs. old."

CYLINDER NO.	4125	TIME	
AFS NO.	Not assigned?	QUALITY	
HORNBOSTEL NO.	73		
COLLECTOR NO.	VII		

DESCRIPTION	Tehuelche song.
PERFORMER	Casimiro
LOCATION	La Plata, Argentina
DATE	January 24, 1905

NOTES The recording heard at AFS 10,053: B11 is a group
 instrumental piece; the program on cylinder 4125
 may not have been transferred to preservation tape.
 Lehmann-Nitsche's article in Anthropos has partial
 transcriptions of his recordings, presumably
 including the song on this cylinder.

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SOUTHWESTERN INDIAN CATALOG—I

INTRODUCTION

This is one of three catalogs describing cylinder recordings of Indians from the American Southwest. Since the Navajo and Pueblo collections in the Library of Congress are extensive, a separate volume is devoted to each of them. The remaining southwestern collections, non-Navajo and non-Pueblo, are gathered here. This “negative” definition of the catalog contents is in no sense a disparagement of the materials; the two 1931 Apache groups of cylinders and the Densmore Papago and Quechan recordings, in particular, are substantial collections. The seven smaller Cocopa, Maricopa, Mohave, Papago, and Yaqui collections, while not representative of the full song repertoires of these communities, are useful historical documents nonetheless and provide a basis for comparison with other collections.

Readers should note that this catalog follows volume 10 of the *Handbook of North American Indians* in its tribal identifications and therefore reveals itself as the product of transitional times. The recordings Frances Densmore identified as “Yuma,” for example, are listed here as “Quechan,” but the “Papago” recordings are not listed by the more recently adopted name, “Tohono O’odham.” In general, documentation relating to cylinder recordings is found in archives under the headings “Yuma” and “Papago,” though future, comparative material will doubtlessly use the communities’ chosen names.

As was noted in the introduction to the California catalog in this volume, the decision to describe the lower Colorado River material here rather than in the California segment is somewhat arbitrary, and there are many connections between the two catalogs. The Mohave and Quechan cylinders, in particular, can profitably be compared not only with recordings from neighboring southwestern groups but also with the song genres of Yuman-speaking people such as the southern Califor-

nia Diegueños. Readers will also note that the Lummi Papago and Pima recordings were made by students at the Indian boarding school in Riverside, California.

The documentation for many of the recordings covers more than one tribal community. To avoid extensive repetition, the bibliography for this catalog consequently does not have separate headings for each tribe.

Volume 1 in the Federal Cylinder Project catalog series—the inventory published in 1984—also lists one Apache cylinder by Thurlow Lieurance and two Papago recordings by J.N.B. Hewitt. On further study, these attributions seem problematic. The Lieurance record is labeled “Mescalero War Dance,” but the singers and song style very much resemble those heard on the collector’s northern Plains cylinders. When the “Papago” cylinders came to the Library in 1981, the accompanying inventory listed them with five “Hewitt?” recordings; the reason for that assignment is not clear, and even if the recordist was a “Hewitt,” it would more likely be Edgar Lee Hewett than J.N.B. Hewitt, the Iroquoian scholar. Apparently only one of the cylinders (marked “34C Papago” and possibly “Brunner”) has been duplicated on tape (AFS 22,176: 9); the sound quality is fair, at best, and the program not immediately recognizable as Papago. These cylinders, therefore, will not be listed as separate collections in this volume but are noted in a file of miscellaneous, incompletely identified materials possibly from the Southwest.

Researchers will also find that much work remains to be done on the two large Mescalero and Chiricahua Apache collections: neither the specific collector(s) nor the songs have been completely identified, although there are interesting stories and documents concerning the remarkable group of students and faculty who constituted the Laboratory of Anthropology’s 1931 field school in ethnology. The collection introductions explain what is

known and what is currently surmised.

The work of Frances Densmore occupies a prominent place in most of the Federal Cylinder Project catalogs, since she collected so many recordings herself and organized some of the materials assembled by others for the Bureau of American Ethnology. The idiosyncrasies of her methodology require special explanations that, in previous volumes in this series, have been supplied in the preface. In this volume, however, Densmore's contributions are almost entirely limited to this catalog, so the cautionary words have been moved to this introduction.

About the Densmore Recordings

In a letter dated August 4, 1940, Frances Densmore offered the following advice to John M. Cooper, an anthropology professor at the Catholic University of America, who was about to go into the field to record Gros Ventres music:

... the operating of the [recording] machine is of secondary importance. The psychology of managing the Indians so as to secure the best songs, sung in the desired manner, is the most important factor in the work, in my opinion. I will take pleasure in giving you the benefit of my experience in this regard. I had to formulate my own method, but I find that it gives equally good results in all tribes.

She appended a page of notes which summarized her thirty-plus years of cylinder recording experience:

Before actual recording is begun, it is sometimes a good plan to have an "open house" where everyone is shown the apparatus, sees it in use, and, perhaps, some test records may be made at that time—so all curiosity is satisfied. This may be followed by a promise that everyone can come again, and hear the records, if they will keep away while work is in progress.

Only the interpreter and singer should be present when songs are recorded unless they want a "witness" or someone to consult.

Only one singer at a time, unless the records are for "exhibition purposes," and to show concerted singing.

An Indian drum does not record well, and a rattle does not record at all. A short stick on a pasteboard box gives the percussion without resonance, which is all that is wanted unless the records are for exhibition use . . .

Each song should be sung through several times, followed by a distinct pause. Singers should not be allowed to "run their songs together."

It is safest to get information before recording the song. Translations can safely follow the recording.

All "yells" must be strictly forbidden, if the records are to be transcribed. It is also a waste of space on the blank to let them "talk," and announce the song in the native language, etc.

It does not pay to have them "rehearse" a song audibly—they should "run it over in their mind," then record it. Often, a "rehearsal," which is not recorded, is better than the recording.

The singer must never be allowed to think that he is in charge of the work. A strict hold must be kept on him.

Singers should be checked by general reputation. Loud voices are not essential, and men who sing at dances are apt to be too free-and-easy.

It is not wise to take too many songs from one singer, nor let a man sing too long at a time.

The song was the basic organizing unit for Densmore's studies of American Indian music. While on field trips, she usually assigned a consecutive field and/or performer number to each complete song on a cylinder. On occasions when she recorded songs from singers on two or more trips, she sometimes continued the numbering sequence from the first field trip to the second; at other times she started over with "1" again. Individual songs were carefully examined and considered for inclusion in her monographs for the Bureau of American Ethnology; those selected for publication were given separate catalog and serial numbers (assigned sequentially to each song in the order in which it appears in a monograph), and genre series letters—for example, Bear Dance (a). Because Densmore's numbering systems were not necessarily consistent from collection to collection, or even

within collections, variations will be explained in the introductions to her materials.

Her criteria for selecting a particular song for publication were not always clear; she seemed to be more interested in melodic comparisons than in text, genre, or individual performances. Notations on the labels of cylinder boxes suggest that she “discarded” songs that sounded too much like others or were otherwise not of interest to her. Entire cylinders labeled “discard” were sometimes shaved and reused or thrown out altogether.

Densmore’s philosophy was reflected in the way she structured the duplication of some of her cylinder recordings on aluminum and acetate discs at the Library of Congress in the 1940s. Since she apparently intended the recordings to supplement her monograph series—some disc anthologies were subsequently released by the Library—the cylinders were duplicated in the order of their assigned BAE numbers rather than in the sequence in which they were initially recorded. In the case

of a cylinder containing several songs, not all of which were published, the entire program was not always duplicated, but even if it was, the engineer’s logs may list only the BAE-numbered songs and not the “discards.”

Densmore’s approach to American Indian music study and her preoccupation with publications create problems in comparing the recordings with transcriptions, monographs, and other documentary material. Her published transcriptions are essentially melodic outlines; they generally ignore elements of performance such as inflections, paramusical elements, multiple voices, drum and rattle beats, and repetitions. Songs that she labeled “Repetition” and “Duplicate” are usually individual variants of a song rather than duplicates in the strict sense. But it should also be remembered that Densmore worked with an enormous amount of material, over two thousand cylinders and several dozen culture groups, and her legacy to Native Americans and scholars is invaluable.

CHIRICAHUA AND MESCALERO APACHE MUSIC

THE 1931 ETHNOLOGY FIELD TRAINING GROUP COLLECTION

COLLECTORS: Jules Blumensohn [Henry], Paul Frank, and perhaps Morris Opler, Regina Flannery, Sol Tax, and J.P. Gillin

PERFORMERS: Alfred Chatto (1856–1934), Sam Chino (1864–1967), [Oscar] Choneska (1850–1934), Sam Kenoi (1881–?), Arnold Kinzhuma (1868–1941), Charles Martine (1868–1937), Leon Perico (1853–1934), Piganza (1865–?), Horace Torres (1870–?), and probably Lip Neda

LOCATION: Mescalero Apache reservation, New Mexico

DATE: Summer 1931

SPONSORS: Laboratory of Anthropology, Santa Fe, New Mexico; Rockefeller Foundation

PROVENANCE: School of American Research, 1979

CYLINDER NUMBERS: 4950–5029

AFS NUMBERS: 19,509–19,513

COLLECTION NUMBERS (incised on the cylinders): 1–31, 52–100

Eighty six-inch Ediphone cylinders of Chiricahua and Mescalero Apache music, each incised with the word *Mescalero* plus a number, recorded by Jules Blumensohn (later known as Jules Henry), Paul Frank, and possibly other members of the 1931 Field Training Group in Ethnology on the Mescalero Reservation in New Mexico. The cylinders, received by exchange from the School of American Research in 1979, were initially attributed to Ruth Benedict, as is heard in the Library recording engineer's announcements. Three non-incised cylinders were also grouped with this collection when it came to the Library, but these seem to contain Pueblo music and are

therefore listed elsewhere.

Information on the collection comes primarily from records and correspondence obtained from the Museum of New Mexico and from an interview with Paul Frank in August 1982 conducted by Claire Farrer, now of Chico State University in California. Documents include "A Review of the Development of the Laboratory of Anthropology" by Jesse L. Nusbaum, director of the laboratory. This 1934 report indicated that the field training group had been funded by a Rockefeller Foundation grant. All-expense scholarships for "training in anthropological field methods" had been given to five graduate students that year: Morris Opler (University of Chicago), Regina Flannery (Catholic University), Jules H. Blumensohn (Columbia), Sol Tax and John P. Gillin (University of Wisconsin). Frank, an undergraduate anthropology major from the University of Chicago, had received some private assistance from Ruth Benedict, the summer project supervisor, but primarily paid his own way.

Specific information on the course of study is found in Benedict's August 19, 1931, report to Nusbaum. During their first week at Mescalero, the students observed the annual "adolescence and kachina dance"; during the second week, they received training in Apache phonetics from Harry Hoijer (whose work that summer was funded by the Committee on Research in American Native Languages); the remaining seven weeks were spent on individual projects. Frank and Blumensohn were said to be recording the "texts of the songs we have been able to record on the new Ediphone which has been provided by the Laboratory."

In the interview with Farrer, Frank mentioned some field notebooks (location unknown) and outlined the students' recording and transcribing methodology: "While the singer sang, the anthropologist took notes in

Apache [phonetically only, not with comprehension]. A line was left between each Apache line in order to go back as soon as was possible, usually the same day, with the interpreter/translator to translate the material" (Farrer's summary). Characteristic of this collection are the long pauses at the beginning of the cylinder programs and between songs, perhaps another specific tactic. Frank also observed that some of the singers were quite uncomfortable about making recordings and went through appropriate rituals while singing.

As Frank recalled, he and Morris Opler made most of the recordings with additional contributions by Jules Blumensohn, Harry Hoijer, and Regina Flannery. In a letter to the Cylinder Project staff in January 1980, Opler mentioned eighty-seven cylinders he recorded at Mescalero, working in collaboration with Hoijer on the texts. Seventy-nine Opler cylinders, also incised with the word "Mescalero," have been deposited in the Archives of Traditional Music, Indiana University.

Frank wrote to Nusbaum on September 11, 1931, enclosing an index for the recorded cylinders that were being forwarded to the Laboratory of Anthropology. He noted that they were to be played back at 92 rpm and asked that a tuning fork reference pitch be added to cylinder #30 or #72, each of which had ample space (see Nusbaum's announcement on #30, cylinder 4979). The index also listed exceptions to the typical recording procedure; see, for example, cylinders 5011–12, for which Hoijer did not provide a written text transcription. Records #32 through #50 were unused; cylinder #51, a "trial record throughout," was to be discarded. Perhaps because he was not the only recordist, Frank was not always sure which song was on which cylinder (see the notes for cylinders 4954 and 4974).

The cylinders were sent from the Laboratory of Anthropology to Berlin for copying by Fritz Moldenhauer, with all correspondence on the matter being directed through Erich Moritz von Hornbostel. In a letter to Nusbaum dated November 12, 1931, Benedict expressed the hope that the copies would reach Chicago while Paul Frank was still there so he could analyze them under George Herzog's direction. Farrer's notes indicate that Moldenhauer made several sets of copies, at least one of which went to Chicago and another to Santa Fe. Whether Frank, Herzog, or anyone else

ever made a formal musical analysis of these recordings is unclear (see also the following collection).

Information gained during the summer school project was shared in the students' dissertations and, in some cases, published later. Hoijer's *Chiricahua and Mescalero Apache Texts* (University of Chicago Press, 1938), for example, includes song texts collected by Jules Henry from David Fatty, a Chiricahua shaman (pp. 48–65) with supplemental ethnographic notes by Opler (pp. 148–56). But the musical references are difficult to attach to specific cylinder recordings.

When writing to Nusbaum about the cylinder index, Frank commented: "Those songs which I have only numbered but not given the names are those taken down by Jules Blumensohn and consist almost entirely of the cult songs of Silas John's Church. A few are those of the Girls' Adolescent ceremony and a few of the Horned Spirits dance." Blumensohn's particular focus that summer had been the Silas John religion, described by Benedict as "a most interesting study of acculturation," in which followers are enjoined to call on "Yosin" and Jesus (loosely identified with the Christian God and the Apache culture hero, respectively). Blumensohn eventually wrote a 194-page report on the Western Apache cult as it was manifested at Mescalero. A copy of this unpublished manuscript was obtained for the Cylinder Project through Keith Basso at Yale University who has worked with the writing system invented by Silas John ("A Western Apache Writing System," *Science* 180 [8 June 1973]: 1013–22). Blumensohn's manuscript also includes song text transcriptions and translations by Hoijer (pp. 59–101); again, no matches with specific recordings have been identified.

Many of the unidentified songs have the structure of ga·he songs: melodic refrains separated by sections of nearly single-pitch chant. Since Frank attributed many of these songs to the Silas John religion, whose adherents were not to participate in ga·he dances, such songs cannot be positively identified as ga·he. In such cases, "ga·he format" is noted in brackets in the **DESCRIPTION** along with other tentative genre assignments.

Genres specifically identified in the collection include:

Corn song (Pueblo)
 Coyote song
 Deer songs
 Epic song
 Ga·he (Horned Spirit, Horn, Mountain
 God) songs
 Love song
 Moccasin Game songs
 Pastime (good time) songs
 Personal divination song
 Peyote songs and prayer
 Round Dance songs
 Scalp(ing) songs
 Silas John cult songs
 Social/social dance songs, including Sibe-
 dja'ka and those accompanying ga·he
 ceremony: Nangoda'djijic, Bidjosi'a',
 iɬdac nadjika
 Songs for sdsana dlece [White Painted
 Woman] in origin myth
 Songs to cure ghost and owl sickness
 Sweat Bath songs
 Teepee songs (Holy Lodge songs)
 War (Dance) songs

The spellings for some of the Apache terms are approximations, limited to the diacritics available on the Cylinder Project computer. Many terms also have alternative spellings in the literature: the masked dance of the Mountain Gods, for example, appears as Ga·he, Gaⁿ, Gaⁿhi, Gahan, and Gaun. The names of the culture hero and of White Painted Woman are also diversely spelled (for example, Nayenezganin/Na·ye·nezyane and Isdzanatɬ'eesh/IsdjanaLijn/Esdzanadeha). This catalog tries to replicate the most common spellings used in Frank's index. Readers are also encouraged to consult Hoijer's book (cited above) as well as the comparison of Hoijer's orthography with that approved in 1975 by the Mescalero Tribal Language Committee (note 2, p. 156, in Claire Farrer's article "Singing for Life: The Mescalero Apache Girls' Puberty Ceremony," *Southwestern Indian Ritual Drama*, ed. Charlotte Frisbie, University of New Mexico Press, 1980).

The spellings of the performers' names and their dates are taken primarily from the annual reservation censuses for the 1930s (National Archives microfilm series M595, reel 256). The singers were all elders; at age fifty, Kenoi was the youngest. Alfred Chatto is sometimes identified as "Old Man Chato" in the collection

index; "Choneska" is spelled "Chineska" or "Cheneska," "Kinzhuma" as "Kenjuni," and "Piganza" as "Biganzi." Various manuscript sources and inquiries among people at Mescalero have made it possible to identify Piganza and Torres as Mescalero, the other singers as Chiricahua. A photograph of Chatto taken in 1927 is included in the article on the Chiricahua in volume 10 of the *Handbook of North American Indians* (p. 407).

Torres, once a Catholic, was the first active Silas John disciple at Mescalero. Kinzhuma, also a Silas John leader, had been a member of the Dutch Reformed Church and continued to be a practitioner of the owl medicine used to cure ghost sickness, a skill learned from his grandmother. Sam Chino, referred to in some documents as an adherent of the peyote religion, and Martine, an old medicine man, were among the opponents of the Silas John cult.

Piganza may have been E.W. Gifford's Mescalero consultant in 1935 for a "culture element distribution" list covering the Pueblo-Apache area (*Anthropological Records* 4, no. 1 [1940]:1-207; see p. 4). This source, however, describes Piganza as having been born around 1854. In his interview with Claire Farrer, Paul Frank remembered Piganza as one of those who had been reluctant to record.

In 1982 Farrer worked with Bernard Second, an Apache singer, translating and describing the first twenty-three cylinders in this collection. Many of the songs appear to have been individually owned. Farrer noted some differences between performance practices of 1931 and the present. Comments drawn from her work with Second are found in the NOTES following "[CF]." Farrer and Morris Opler also exchanged additional comments regarding the summer school in the "Past is Present" column for the January, March, May, and June 1987 issues of the *Anthropology Newsletter*.

In 1988 several members of the Mescalero community listened to portions of the collection, on the occasion when copies of these recordings were returned to the Apache reservation. They identified some of the song genres and some of the singers, adding Lip Neda's name to the list of performers; their information is noted in brackets in the cylinder entries.

The Library's Apache cylinder collections are limited to the New Mexico material. As was noted above, the Archives of Traditional Music

at Indiana University contain additional, or perhaps another set of, Mescalero-Chiricahua cylinders recorded by Morris Opler. But the Archives also have comparable recordings collected by Pliny Earle Goddard that are based

largely on western Apache (Arizona) sources. Helen Roberts transcribed Goddard's recordings; these notebooks are currently among her papers in the archives at the Yale Library, New Haven, Connecticut.

CHIRICAHUA AND MESCALERO APACHE MUSIC
THE 1931 ETHNOLOGY FIELD PROJECT COLLECTION

CYLINDER NO.	4950	TIME	7:56
AFS NO.	19,509: A6	QUALITY	poor
INCISED NO.	1		
DESCRIPTION	1) [Song, alternating with speech/chant]. 2) [4:04--Song, alternating with speech/chant].		
PERFORMER	Unidentified male		
NOTES	Barely audible program; surface noise. 1) ends with tracking problem. No index entry. [CF]: Possibly Mexican; not Mescalero or Chiricahua.		
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CYLINDER NO.	4951	TIME	3:08
AFS NO.	19,509: A7	QUALITY	poor/fair
INCISED NO.	2		
DESCRIPTION	[Song, alternating with speech/chant].		
PERFORMER	Unidentified male		
NOTES	Somewhat audible; surface noise. No index entry. [CF]: Possibly Mexican; not Mescalero or Chiricahua.		
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CYLINDER NO.	4952	TIME	6:12
AFS NO.	19,509: A8	QUALITY	poor
INCISED NO.	3		
DESCRIPTION	1) Pueblo Corn song. 2) [2:24] Song before scouting for horses. 3) [4:12] Coyote song--not in Moccasin Game.		
PERFORMER	Choneska		
NOTES	False start. Surface noise. Initial tracking problem. Singer's name spelled "Chineska" on index. [CF]: Bernard Second noted that part of the program <u>did</u> sound like a Moccasin Game song.		

CYLINDER NO.	4953	TIME	7:17
AFS NO.	19,509: A9	QUALITY	poor/good
INCISED NO.	4		
DESCRIPTION	1) [:29--Song fragment]. 2) [1:07] War song. 3) [4:10] Scalp song.		
PERFORMER	Sam Chino		
NOTES	Surface noise. Spoken words follow 1). 3) has same melody as 2), though texted portion may include different words. [INDEX]: 3) "To waving of hair on stick, Chiricahua."		

CYLINDER NO.	4954	TIME	4:41
AFS NO.	19,509: A10	QUALITY	fair/good
INCISED NO.	5		
DESCRIPTION	1) [:28] Song to cure for ghost sickness. 2) [1:49] Ga·he song.		
PERFORMER	Sam Chino		
NOTES	Surface noise. [INDEX]: 1) "(either 3 of Record 4 or 1 of Record 5)"; 2) "No·'ta·'gotahaijic--High jumping step which is used to rest the dancers when they get tired." [See cylinder 4957 for the names of the other ga·he dance steps.] [CF]: 2) Text is "taje [turkey] bituane [his/its - water - blessed of it]." 2) is also heard on the second band of cylinder 8681 in the following collection of Apache music.		

CYLINDER NO.	4955	TIME	6:36
AFS NO.	19,509: All	QUALITY	good/fair
INCISED NO.	6		
DESCRIPTION	1) [:33] Sibe·dja'ka. 2) [2:49] Moccasin Game song -- Little Man song. 3) [5:02] Moccasin Game song -- Small Wildcat.		
PERFORMER	Sam Chino		
NOTES	Surface noise. 2) and 3) somewhat faint. 1) preceded by spoken words. Lengthy pause after 1). [INDEX]: 1) "Very old Mescalero Social Dance song/Toward morning/(Compare with Chiricahua)/no words." [CF]: Speech at beginning--"Hadauaguzhun naagughaada" ("it was good like this in past existence").		

CYLINDER NO.	4956	TIME	7:45
AFS NO.	19,509: B1	QUALITY	fair
INCISED NO.	7		

DESCRIPTION 1) [:28] Moccasin Game song.
 2) [2:23] Moccasin Game song.
 3) [4:55] Scalping song.

PERFORMER Sam Chino

NOTES Surface noise. Long pauses between songs. 3) is very faint at the beginning.
 [INDEX]: 1) "Ye·ye - Giants song." 2) "Song of fish which was included in Le Pan Moccasin Game; La Pan song by Sam Chino." [Le Pan, La Pan = Lipan.]
 [CF]: 3) Bernard Second thought the singer had conflated a war dance and a ga·he dance song, ending up with a back and forth dance song that says "dza'e'guzhun" ("here it is good").
 3) is the also heard on the first band of cylinder 8699 in the following collection of Apache music.

CYLINDER NO.	4957	TIME	6:13
AFS NO.	19,509: B2	QUALITY	fair
INCISED NO.	8		

DESCRIPTION 1) [:24] Ye·keda'dil'is (or Yutago').
 2) [3:44] Go ju·'da'ijic.

PERFORMER Sam Chino

NOTES Surface noise. Long pause after 1).
 [INDEX]: 1) "The second step in the ga·he. Stamp with one foot." 2) "The first step in the ga·he. Any way according to music."
 [CF]: Ga·he Dance songs--"brother songs," that is, they are always sung in pairs. Text of 1) translates as "lifting their feet up." 2) is a good time song in Ga·he Dance format; it talks about horns with the yucca stick noise makers and about the Yellow Horn dancer.

CYLINDER NO.	4958	TIME	7:20
AFS NO.	19,509: B3	QUALITY	fair
INCISED NO.	9		
DESCRIPTION	1) [:36] Deer song. 2) [2:56] Deer song. 3) [5:07] Song for pastime.		
PERFORMER	Sam Chino		
NOTES	Surface noise. Long pause after 1). [CF]: 1) "Bii hahulshał" ("I am physically searching for/pursuing deer"); 2) "Bii hanulstał" ("I am visually searching for/pursuing deer"); 3) Good time song.		
<hr/>			
CYLINDER NO.	4959	TIME	7:08
AFS NO.	19,509: B4	QUALITY	fair/good
INCISED NO.	10		
DESCRIPTION	1) [:24] Song for pastime. 2) [2:45] Morning song, no words. 3) [4:55--War Dance song].		
PERFORMER	Sam Chino		
NOTES	Surface noise, decreasing towards end of program. 3) not listed on index. [CF]: 1) "Niguzhuyaa hidaa" ("you are going to a good land")--good time song; 2) is in the style of a Morning Song sung after an all night Back-and-forth dance; 3) is a War Dance song still used today.		
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CYLINDER NO.	4960	TIME	5:10
AFS NO.	19,509: B5	QUALITY	fair
INCISED NO.	11		
DESCRIPTION	[Ga'he Dance song format].		
PERFORMER	Unnamed		
NOTES	Much surface noise. No index entry. [CF]: Song still used today, although sung faster in contemporary performance style. The same melody is heard on the first cut of cylinder 8684 in the following collection of Apache music.		

CYLINDER NO.	4961	TIME	7:44
AFS NO.	19,509: B6	QUALITY	fair
INCISED NO.	12		
DESCRIPTION	1) [Ga'he Dance song format]. 2) [3:59--Ga'he Dance song format].		
PERFORMER	Unnamed		
NOTES	Much surface noise. 1) ends with a tracking problem. No index entry. [CF]: 2) is still used today.		

CYLINDER NO.	4962	TIME	7:40
AFS NO.	19,509: B7	QUALITY	fair
INCISED NO.	13		
DESCRIPTION	1) [Ga'he Dance song format]. 2) [4:20--Ga'he Dance song format].		
PERFORMER	Unnamed		
NOTES	Much surface noise. No index entry. [CF]: Both songs are still used today.		

CYLINDER NO.	4963	TIME	8:49
AFS NO.	19,509: B8	QUALITY	poor/fair
INCISED NO.	14		
DESCRIPTION	1) [Ga'he Dance song format]. 2) [3:38--Ga'he Dance song format].		
PERFORMER	Unnamed		
NOTES	Much surface noise. False start by engineer. Sound breaks up near the end. No index entry. [CF]: 2) is a popular song identified by the vocables "aueyaanaa."		

CYLINDER NO.	4964	TIME	5:59
AFS NO.	19,510: A1	QUALITY	fair
INCISED NO.	15		
DESCRIPTION	[Repeat of second song on preceding cylinder].		
PERFORMER	Unnamed		
NOTES	Surface noise. No index entry. [CF]: Song refers to dancing under clouds and to the masculine Ga'he dancer.		

CYLINDER NO.	4965	TIME	7:34
AFS NO.	19,510: A2	QUALITY	poor/fair
INCISED NO.	16		
DESCRIPTION	1) [Ga·he Dance song format]. 2) [4:34--Ga·he Dance song format].		
PERFORMER	Unnamed		
NOTES	Much surface noise; program sometimes inaudible. No index entry. [CF]: 1) is popular today; it and the preceding song are "brother songs" ("it does not matter which one comes first"). 2) is rarely heard today.		

CYLINDER NO.	4966	TIME	8:41
AFS NO.	19,510: A3	QUALITY	poor/fair
INCISED NO.	17		
DESCRIPTION	1) [Possibly a gambling song]. 2) [1:35--Possibly a gambling song]. 3) [3:57--Possibly a Ga·he Dance song]. 4) [6:14--Repetition of the preceding].		
PERFORMER	Unnamed		
NOTES	Much surface noise. Tracking problems at end of 3). No specific index entry; cylinders 17 through 22 are simply listed on one line. [CF]: 1) and 2), if gambling songs, are sung very slowly. 1) The singer seems to be saying "iyane" ("buffalo"). 3) Among the words are "Bi zulestsa'a" ("its life, there it is").		

CYLINDER NO.	4967	TIME	5:49
AFS NO.	19,510: A4	QUALITY	poor
INCISED NO.	18		
DESCRIPTION	1) [Ga·he Dance song format]. 2) [4:42--Ga·he Dance song format].		
PERFORMER	Unnamed		
NOTES	Much surface noise; barely audible at times. Incorrectly announced as "cylinder #19." Long pause after 1). No index entry.		

CYLINDER NO.	4968	TIME	9:01
AFS NO.	19,510: A5	QUALITY	fair/poor
INCISED NO.	19		

DESCRIPTION 1) [Song for a high-stepping dance, when dancers face the fire].
2) [4:21--Unidentified; perhaps an extension of 1)].

PERFORMER Unnamed

NOTES Much surface noise; barely audible at times in 2); beating. No index entry.
2) is similar to 1) but not identical.
[CF]: Sung slowly. Singer may be Piganza.
Bernard Second heard "de'i guzhune" ("horns, beautiful/ proper") in 1).

CYLINDER NO.	4969	TIME	4:41
AFS NO.	19,510: A6	QUALITY	fair
INCISED NO.	20		

DESCRIPTION [Possibly a repetition of the song on the preceding cylinder].

PERFORMER Unnamed

NOTES Much surface noise. Perhaps duplicated at too slow a speed. No index entry.

CYLINDER NO.	4970	TIME	7:04
AFS NO.	19,510: A7	QUALITY	poor/fair
INCISED NO.	21		

DESCRIPTION 1) [Repetition of the song on preceding cylinders?]
2) [4:28--Repetition].

PERFORMER Unnamed

NOTES Much surface noise. No index entry.

CYLINDER NO.	4971	TIME	6:26
AFS NO.	19,510: A8	QUALITY	poor/fair
INCISED NO.	22		

DESCRIPTION 1) [Ga·he Dance song format].
2) [3:36--Back-and-forth dance song].

PERFORMER Unnamed

NOTES Surface noise. Tracking problems at the beginning; beating. Overmodulation on some of the higher pitches. No index entry. [CF]: Overly slow tempo on 2).

CYLINDER NO.	4972	TIME	6:00
AFS NO.	19,510: A9	QUALITY	good/fair
INCISED NO.	23		

DESCRIPTION 1) Peyote song.
2) [ca. 2:58--Speech].
3) [ca. 4:02] Peyote song.

PERFORMER Sam Chino

NOTES Surface noise. Short breaks in the duplication process between each segment. According to the index, the cylinder contains three peyote songs. [CF]: 2) is a prayer to peyote in Chiricahua. The songs are sung slowly by today's standards.

CYLINDER NO.	4973	TIME	6:05
AFS NO.	19,510: B1	QUALITY	good/fair
INCISED NO.	24		

DESCRIPTION 1) [:20] Peyote song.
2) [3:20] Morning song after peyote eating.

PERFORMER Sam Chino

NOTES Surface noise. Both songs muffled and faint at the beginning. Long pause after 1).

CYLINDER NO.	4974	TIME	3:13
AFS NO.	19,510: B2	QUALITY	fair/good
INCISED NO.	25		

DESCRIPTION [:27] Personal divination song for diagnosing sickness and the medicine-men to use.

PERFORMER Sam Chino

NOTES Surface noise. [INDEX]: "If 3 songs are on #24, this [divination song] is the 3rd. Otherwise #25."

CYLINDER NO.	4975	TIME	8:50
AFS NO.	19,510: B3	QUALITY	fair/poor
INCISED NO.	26		

DESCRIPTION 1) [Personal song?].
2) [1:54--Ga'he Dance song format].
3) [6:16--Unidentified; possibly continuation of the preceding].

PERFORMER Unnamed [possibly Piganza]

NOTES Much surface noise. Abrupt starts on 1) and 2). Sound breaks up. No index entry.

CYLINDER NO.	4976	TIME	5:56
AFS NO.	19,510: B4	QUALITY	fair/poor
INCISED NO.	27		

DESCRIPTION [Ga·he Dance song format].
 PERFORMER Unnamed
 NOTES Much surface noise. Tracking problem ca. 1:35.
 No index entry.

CYLINDER NO.	4977	TIME	8:22
AFS NO.	19,510: B5	QUALITY	poor/fair
INCISED NO.	28		

DESCRIPTION 1) [1:01] Teepee song.
 2) [4:39] Teepee song (Repetition).
 PERFORMER Piganza
 NOTES Much surface noise. Very faint; inaudible at times.
 Both 1) and 2) fade away. [INDEX]: 1) "Poorly
 recorded, can be used in Laboratory."

CYLINDER NO.	4978	TIME	8:09
AFS NO.	19,510: B6	QUALITY	poor
INCISED NO.	29		

DESCRIPTION 1) [:18] Teepee song.
 2) [4:51] Peyote song.
 PERFORMER Piganza
 NOTES Surface noise. Barely audible at times; sound fades
 away at the end. Long pause after 1).

CYLINDER NO.	4979	TIME	5:09
AFS NO.	19,510: B7	QUALITY	fair/poor
INCISED NO.	30		

DESCRIPTION [:25] Peyote song.
 PERFORMER Piganza
 NOTES Surface noise. Song ends at 2:47.
 [ANNOUNCEMENT at 4:07, after several re-starts]:
 "Dr. Moldenhauer, Mr. Frank recorded these records on the Mescalero songs, dances, ceremonies, . . . asked that I record on one cylinder a known pitch . . . Records were made in the field at an approximate speed of 90 revolutions per minute and the fork that I have put on this record is A-435 vibrations . . . information as to these records . . . Director of the Laboratory, Santa Fe."
 [The announcement is a later addition to the cylinder; see the note from Paul Frank to Jesse Nusbaum, quoted in the introduction.]

CYLINDER NO.	4980	TIME	4:39
AFS NO.	19,510: B8	QUALITY	fair/poor
INCISED NO.	31		

DESCRIPTION [:21] Teepee song.
 PERFORMER Piganza
 NOTES Surface noise; sometimes inaudible.

CYLINDER NO.	4981	TIME	7:19
AFS NO.	19,510: B9	QUALITY	fair/good
INCISED NO.	52		

DESCRIPTION 1) Owl song (repeated four times).
 2) [1:37] Owl song.
 3) [3:29] San Carlos social song.
 4) [5:13] San Carlos social dance song.

PERFORMER Arnold Kinzhuma

NOTES Surface noise. Somewhat abrupt beginning on 3) after a long pause. Some fade-outs in 4).
 [INDEX]: 1)-2) "Two songs for use against Owl Sickness." Written after 2): "Middle C on piano." Written after singers's name: "nde'nda'i."
 Contemporary Apache listeners identified 1) and 2) as ghost medicine songs for mourning, 3) and 4) as back-and-forth songs.
 "Nde'nda'i" (translated as "Apache half Mexican") is a term Edward Curtis applied to a Chiricahua "clan" (see HNAI 10:418), apparently using one southern Chiricahua name for themselves. The same term is used elsewhere in this collection after song titles.

CYLINDER NO.	4982	TIME	5:54
AFS NO.	19,511: A1	QUALITY	very good
INCISED NO.	53		

DESCRIPTION 1) First Brother Prayer, Silas John song.
 2) [4:22] Second Brother song.

PERFORMER Horace Torres

NOTES Long pause after 1). 2) cuts off abruptly.
 [INDEX]: 2) "(only in part and replayed). Entire song on #54. This song can be replayed at the Laboratory, if you wish."
 Ga'he Dance format on both songs; see introduction.

CYLINDER NO.	4983	TIME	4:47
AFS NO.	19,511: A2	QUALITY	good
INCISED NO.	54		

DESCRIPTION Second Brother Prayer [repetition of second song on preceding cylinder].

PERFORMER Horace Torres

NOTES Surface noise.

CYLINDER NO.	4984	TIME	5:09
AFS NO.	19,511: A3	QUALITY	good
INCISED NO.	55		
DESCRIPTION	God song (Yo·sin).		
PERFORMER	[Lip Neda]		
NOTES	Surface noise. "Yo·sin" is the Western Apache word (not Mescalero) used by Silas John adherents for the supreme deity; it may be derived from the Spanish word "dios." Singer is identified on the index as Horace Torres, but contemporary Apache listeners were positive that the singer was Neda, another member of the Silas John group whom Jules Henry frequently quotes in his manuscript.		

CYLINDER NO.	4985	TIME	8:24
AFS NO.	19,511: A4	QUALITY	fair/poor
INCISED NO.	56		
DESCRIPTION	1) [Unidentified song; Ga·he Dance format]. 2) [5:02--Unidentified song].		
PERFORMER	Unnamed		
NOTES	Surface noise. Almost inaudible program at times. Long pause after 1). 2) ends with tracking problems. No index entry.		

CYLINDER NO.	4986	TIME	4:17
AFS NO.	19,511: A5	QUALITY	fair/poor
INCISED NO.	57		
DESCRIPTION	[:28--Unidentified song].		
PERFORMER	Unnamed		
NOTES	Surface noise. Sometimes inaudible; possibly accompanied by drum. No index entry.		

CYLINDER NO.	4987	TIME	6:49
AFS NO.	19,511: A6	QUALITY	fair
INCISED NO.	58		
DESCRIPTION	1) [Unidentified song, possibly ga·he]. 2) [3:58--Unidentified song, possibly ga·he].		
PERFORMER	Unnamed		
NOTES	Surface noise. Abrupt beginning on 1). Possibly accompanied by drum. No index entry.		

CYLINDER NO.	4988	TIME	2:22
AFS NO.	19,511: A7	QUALITY	fair/good
INCISED NO.	59		

DESCRIPTION	Scalping song.
PERFORMER	Arnold Kinzhuma
NOTES	Surface noise.

CYLINDER NO.	4989	TIME	7:17
AFS NO.	19,511: A8	QUALITY	fair/poor
INCISED NO.	60		

DESCRIPTION	1) [Unidentified song, possibly ga·he]. 2) [3:40--Unidentified song, possibly ga·he].
PERFORMER	Unnamed
NOTES	False start by engineer. Surface noise. Sometimes barely audible. Drum accompaniment. No index entry. 2) is similar to 1) but not quite identical. A short third band on the cylinder contains no program, only several seconds of noise.

CYLINDER NO.	4990	TIME	9:27
AFS NO.	19,511: A9	QUALITY	good
INCISED NO.	61		

DESCRIPTION	1) [Ga·he Dance song format]. 2) [4:47--Unidentified song].
PERFORMER	Unnamed
NOTES	Surface noise. Drum accompaniment. No index entry.

CYLINDER NO.	4991	TIME	5:02
AFS NO.	19,511: A10	QUALITY	poor/fair
INCISED NO.	62		

DESCRIPTION	[Unidentified song; possibly ga·he].
PERFORMER	Unnamed
NOTES	Much surface noise; program sometimes inaudible. Drum accompaniment. [LABEL]: "62 NG." No index entry.

CYLINDER NO.	4992	TIME	9:57
AFS NO.	19,511: B1	QUALITY	fair/poor
INCISED NO.	63		

DESCRIPTION 1) [Repetition or continuation of the song on the preceding cylinder].
2) [5:31--Unidentified song].

PERFORMER Unnamed

NOTES Much surface noise. Tracking problem near the beginning. 2) ends abruptly. Drum accompaniment.
No index entry.

CYLINDER NO.	4993	TIME	9:24
AFS NO.	19,511: B2	QUALITY	poor/fair
INCISED NO.	64		

DESCRIPTION 1) [Unidentified song; possibly ga'he].
2) [4:54--Unidentified song; possibly ga'he].

PERFORMER Unnamed

NOTES False start by engineer. Much surface noise; almost inaudible at times. Drum accompaniment.
No index entry.

CYLINDER NO.	4994	TIME	8:22
AFS NO.	19,511: B3	QUALITY	poor/fair
INCISED NO.	65		

DESCRIPTION 1) [:16] Social song.
2) [3:12] Social song.
3) [5:50] Social song.

PERFORMER Arnold Kinzhuma

NOTES Surface noise; program inaudible at times. 2) begins abruptly. Muffled sound and speed variations during 3). Break in the dubbing process between 2) and 3).
[INDEX]: 2) "Very old, repeated four times."
3) "Used for work, can be replayed at the Laboratory."

CYLINDER NO.	4995	TIME	4:38
AFS NO.	19,511: B4	QUALITY	fair
INCISED NO.	66		

DESCRIPTION 1) Social song (same as #3 of 65), 4 times.
2) [2:41] Round Dance song.

PERFORMER Arnold Kinzhuma

NOTES Surface noise. 2) begins with a tracking problem.
[INDEX]: 2) "old and any Apache, no words."

CYLINDER NO.	4996	TIME	7:25
AFS NO.	19,511: B5	QUALITY	fair/poor
INCISED NO.	67		

DESCRIPTION 1) [:37] Comanche Round Dance, no words.
 2) [3:16] Epic song.
 3) [5:46] Repetition of #3 [sic] for own use.

PERFORMER Arnold Kinzhuma

NOTES Surface noise. 1) ends with tracking problem.
 2) is sometimes inaudible. Short break in the duplication process after 2). 3) is at a higher pitch level than 2).
 [INDEX]: 2) "Known by nearly all Apaches, made by one man for himself."

CYLINDER NO.	4997	TIME	5:22
AFS NO.	19,511: B6	QUALITY	poor
INCISED NO.	68		

DESCRIPTION 1) Love song.
 2) [3:21] Social Dance.

PERFORMER Arnold Kinzhuma

NOTES Much surface noise. Long pause after 1).
 Tracking problems.
 [INDEX]: 2) "song by short fellow who was of" [sic].
 [CF]: "Paul Frank indicated that it was difficult to get love songs and that religious material was almost easier."

CYLINDER NO.	4998	TIME	9:09
AFS NO.	19,511: B7	QUALITY	poor/fair
INCISED NO.	69		

DESCRIPTION 1) [Unidentified song].
 2) [5:13--Repetition].

PERFORMER Unnamed

NOTES Much noise. Almost inaudible at the beginning.
 Tracking problems. No index entry.
 Also heard on band 1) of cylinder 5002.
 [CF]: Unusual song, probably personal.

CYLINDER NO.	4999	TIME	7:36
AFS NO.	19,511: B8	QUALITY	poor/fair
INCISED NO.	70		

DESCRIPTION 1) [:15] Social song (II). Sung to each other by parts??
 2) [2:16] Fox song - Moccasin Game.
 3) [3:58] Snake song.
 4) [5:59] Buckskin Boot song - Moccasin Game (I).

PERFORMER Arnold Kinzhuma

NOTES Surface noise. Almost inaudible initially. Lengthy pauses between songs. Minor tracking problems.

CYLINDER NO.	5000	TIME	5:53
AFS NO.	19,512: A1	QUALITY	fair
INCISED NO.	71		

DESCRIPTION 1) Bear song - Moccasin Game.
 2) [2:01] Squirrel song - Moccasin Game.
 3) [3:38--Moccasin Game song].

PERFORMER Arnold Kinzhuma

NOTES Surface noise; muffled sound. Lengthy pauses between songs. 3) is very similar to 2). Three-minute pause on preservation tape before the next cylinder is announced.

CYLINDER NO.	5001	TIME	2:44
AFS NO.	19,512: A2	QUALITY	fair/poor
INCISED NO.	72		

DESCRIPTION Turkey song - Moccasin Game.

PERFORMER Arnold Kinzhuma

NOTES Surface noise; muffled sound.

CYLINDER NO.	5002	TIME	7:40
AFS NO.	19,512: A3	QUALITY	fair/good
INCISED NO.	73		

DESCRIPTION 1) [Same song as heard on cylinder 4998].
 2) [4:02--Unidentified; perhaps Moccasin Game song].

PERFORMER Unnamed

NOTES False start by engineer. Beating and tracking problems at the beginning. Surface noise.
 No index entry.

CYLINDER NO.	5003	TIME	8:43
AFS NO.	19,512: A4	QUALITY	fair/good
INCISED NO.	74		
DESCRIPTION	1) [Unidentified; possibly Moccasin Game song]. 2) [1:58--Unidentified song]. 3) [5:45--Unidentified; possibly Moccasin Game song].		
PERFORMER	Unnamed		
NOTES	Engineer duplicated this cylinder twice on the preservation tape. Surface noise. 1) ends abruptly. No index entry. [CF]: 2) may be a personal song.		
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CYLINDER NO.	5004	TIME	6:29
AFS NO.	19,512: A5	QUALITY	fair/good
INCISED NO.	75		
DESCRIPTION	1) [Unidentified; possibly gambling song]. 2) [3:37--Unidentified; possibly gambling song].		
PERFORMER	Unnamed		
NOTES	False start by engineer. Surface noise. No index entry.		
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CYLINDER NO.	5005	TIME	8:28
AFS NO.	19,512: A6	QUALITY	fair/poor
INCISED NO.	76		
DESCRIPTION	1) [:25] Buckskin Boot song - #2. 2) [3:01] Buckskin Boot song - #3. Song of the Giant - Yeh·Yeh. 3) [5:12] Bird song - Moccasin Game, dze liesta. 4) [7:50] Repetition of [the preceding song] for present use.		
PERFORMER	Arnold Kinzhuma		
NOTES	Surface noise increasing through program. [ANNOUNCEMENTS at 0:13, 2:55, 4:54, 7:33, and 8:19]: ". . . the boot song"; "song of the giant"; "the bird song"; "the bird song repeated"; "76." [Buckskin Boot song #1, a moccasin game song, is on cylinder 4999.]		

CYLINDER NO.	5006	TIME	7:11
AFS NO.	19,512: A7	QUALITY	fair/poor
INCISED NO.	77		

DESCRIPTION 1) [:41] Bird song #2.
 2) [3:13] Song of 'sdsana dlece' in origin myth.
 3) [4:49] War song.

PERFORMER Arnold Kinzhuma

NOTES Much surface noise. Beating in 2). 3) barely audible at times. Short break in the duplication process after each cut.
 [ANNOUNCEMENTS at 0:30 and 2:57]: "Bird song";
 "The happiness song of Jesus' mother, 7."
 [CF]: 2) is a Holy Lodge song about White Painted Woman, Isdzaan'tleesh.

CYLINDER NO.	5007	TIME	5:50
AFS NO.	19,512: B1	QUALITY	fair
INCISED NO.	78		

DESCRIPTION 1) Social song.
 2) [2:43] Social song.

PERFORMER Arnold Kinzhuma

NOTES Surface noise. 2) begins abruptly after a long pause.
 [ANNOUNCEMENT at beginning]: "Social song."

CYLINDER NO.	5008	TIME	5:09
AFS NO.	19,512: B2	QUALITY	fair
INCISED NO.	79		

DESCRIPTION 1) Social song.
 2) [2:59--Repetition].

PERFORMER Arnold Kinzhuma

NOTES Surface noise. Long pause after 1).

CYLINDER NO.	5009	TIME	7:26
AFS NO.	19,512: B3	QUALITY	good
INCISED NO.	80		

DESCRIPTION 1) [:40] War Dance, tce hende, 2.
 2) [3:02] Ga'he song - Horned Spirits.

PERFORMER Leon Perico

NOTES Several false starts and breaks in the recording process before program begins. Inaudible announcement ca. 0:30. Surface noise. Some overmodulation.
 [CF]: 2) is still used today but is sung faster.

CYLINDER NO.	5010	TIME	3:53
AFS NO.	19,512: B4	QUALITY	good/fair
INCISED NO.	81		
DESCRIPTION	[:21] Second Horned Spirits song, 4 parts.		
PERFORMER	Leon Perico		
NOTES	Surface noise. Someone says the word "Ga·he" at the beginning of the program. [CF]: "[4 parts] refers to the four verses and repetitions of the chorus."		
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CYLINDER NO.	5011	TIME	8:24
AFS NO.	19,512: B5	QUALITY	good/fair/poor
INCISED NO.	82		
DESCRIPTION	1) War song. 2) [2:36] War song. 3) [4:47] War song. 4) [6:31] War song.		
PERFORMER	Alfred Chatto [spelled "Chato" in index]		
NOTES	Surface noise increasing through program. Singer's false start at 4:23. [ANNOUNCEMENT at 8:17]: "82, not recorded." [INDEX]: "Four war songs, not recorded in text by H. Hoijer." [CF]: Paul Frank indicated that each anthropologist took text down phonetically as it was being sung, and later added a line-by-line transcription with the assistance of an interpreter.		
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CYLINDER NO.	5012	TIME	5:04
AFS NO.	19,512: B6	QUALITY	fair
INCISED NO.	83		
DESCRIPTION	1) [:17] Horned Spirits song. 2) [3:22] Horned Spirits song.		
PERFORMER	Alfred Chatto		
NOTES	Surface noise. Long pause after 1). [ANNOUNCEMENT at 4:53]: "Two Horned Spirit songs. Alfred Chatto. 83 not recorded." [INDEX]: "Recorded by H. Hoijer but words not taken in text."		

CYLINDER NO.	5013	TIME	7:29
AFS NO.	19,512: B7	QUALITY	good
INCISED NO.	84		

DESCRIPTION 1) Old Social Dance.
2) [3:00] Repetition for present use.
3) [5:28] Social Dance made by Sam Kenoi.

PERFORMER Sam Kenoi

NOTES Surface noise; overmodulation. Long pauses.
Contemporary Apache listeners labeled 1) as a
"Morning Dance song."

CYLINDER NO.	5014	TIME	5:17
AFS NO.	19,512: B8	QUALITY	good
INCISED NO.	85		

DESCRIPTION 1) [:24] Horned Spirits Dance.
2) [2:56] "Same - may be the same as #83."

PERFORMER Alfred Chatto

NOTES Surface noise. Beating and faint sound initially.
2) is not a repetition of the songs on cyl. 83.
[INDEX]: "Old Man Chatto. Not taken in text by H.
Hoijer."

CYLINDER NO.	5015	TIME	6:01
AFS NO.	19,512: B9	QUALITY	fair
INCISED NO.	86		

DESCRIPTION 1) [:30] Moccasin Game song.
2) [2:14] Moccasin Game song.
3) [4:17--Unidentified; probably another Moccasin
Game song].

PERFORMER Sam Chino

NOTES Much surface noise. Spoken words at 0:16, then a
restart by engineer. Tracking problems and sometimes
inaudible program during 1). Singer's name spelled
"Cheno" in the index.

CYLINDER NO.	5016	TIME	3:59
AFS NO.	19,512: B10	QUALITY	poor/fair
INCISED NO.	87		

DESCRIPTION 1) [Unidentified song].
2) [2:21] Song of stsana klece.

PERFORMER Sam Chino--1); Leon Perico--2)

NOTES Surface noise, especially on 1). Long pause between songs. Tracking problems throughout 1). Muffled sound and abrupt ending on 2).
2) Alternate spellings for White Painted Woman found on cylinders 5006 and 5017.

CYLINDER NO.	5017	TIME	8:35
AFS NO.	19,513: A1	QUALITY	fair/poor
INCISED NO.	88		

DESCRIPTION 1) [:20] Face to Face - Social Dance, Bidjosi'a'.
2) [2:47] Song of esdsana klece.
3) [4:42] Song of Jesus.

PERFORMER Charles Martine

NOTES Engineer announces this as "cylinder #8." Surface noise. Program barely audible in places. Long pause after 1). Fragmented sound at end of 3).
Loud machine noise at the end; use care if listening through headphones.
[INDEX]: 1) "Bidjosi'a'--Those men who wish to dance gather in a group on the east side of the fire. The women get some outsiders, not relatives, or send some one after the men and then he is compelled to dance. They are side by side facing in opposite direction. They go back and forth, about ten steps in each direction, in a walk with exaggerated bending of the knee. One or two women may dance with a man. The man pays the woman unless he tells her in the beginning that he will not. The usual payment is a blanket or a horse. Occasionally they link arms." This is the second of three social dances following in order after the ga'he.

CYLINDER NO.	5018	TIME	8:40
AFS NO.	19,513: A2	QUALITY	poor/fair
INCISED NO.	89		

DESCRIPTION [:20] Horned Spirits song.
 PERFORMER Charles Martine
 NOTES Much surface noise; program occasionally inaudible.
 Some tracking problems. Machine noise at the end.
 [CF]: Song still sung today.

CYLINDER NO.	5019	TIME	9:27
AFS NO.	19,513: A3	QUALITY	fair
INCISED NO.	90		

DESCRIPTION [1:04] Second Horned Spirits song.
 PERFORMER Charles Martine
 NOTES Surface noise. Program inaudible at times and
 sometimes distorted. Sound breaks up at the end.
 [CF]: Song still sung today.

CYLINDER NO.	5020	TIME	5:15
AFS NO.	19,513: A4	QUALITY	poor/fair
INCISED NO.	91		

DESCRIPTION 1) Owl curing song.
 2) [1:56--Unidentified song].
 3) [3:51--Unidentified song].
 PERFORMER Choneska (spelled "Cheneska" in index)
 NOTES Much surface noise initially. Beating during 2).
 [CF]: Choneska was a renowned healer.

CYLINDER NO.	5021	TIME	7:53
AFS NO.	19,513: A5	QUALITY	poor
INCISED NO.	92		

DESCRIPTION 1) [:27] First Sweat Bath song.
 2) [3:54] Second Sweat Bath song.
 3) [5:49--Repetition of the second song].
 PERFORMER Charles Martine, nde'nda·i
 NOTES Much surface noise; program sometimes barely audible.
 Tracking problem at the end.
 Engineer's log identifies 3) as a third sweat bath
 song, but it is a repetition of 2).
 See cylinder 4981 regarding the term "nde'nda·i."

CYLINDER NO.	5022	TIME	6:46
AFS NO.	19,513: A6	QUALITY	poor/fair
INCISED NO.	93		

DESCRIPTION 1) [:19] Third Sweat Bath song.
 2) [4:29] Fourth Sweat Bath song.

PERFORMER Charles Martine

NOTES Surface noise. Program sometimes barely audible.
 Long pause between songs.

CYLINDER NO.	5023	TIME	7:08
AFS NO.	19,513: A7	QUALITY	fair/poor
INCISED NO.	94		

DESCRIPTION 1) [:16] Third Horned Spirits song.
 2) [4:02] Fourth Horned Spirits song.

PERFORMER Charles Martine

NOTES Surface noise. Sometimes inaudible program. Long
 pause after 1). Program ends with tracking problem.

CYLINDER NO.	5024	TIME	6:29
AFS NO.	19,513: A8	QUALITY	fair/poor
INCISED NO.	95		

DESCRIPTION 1) Round Dance, nde'nda·i, old, Nangoda'djijic.
 2) [3:18] Round Dance, same.
 3) [5:11] Round or Circle Dance, same.

PERFORMER Charles Martine

NOTES Surface noise. Program sometimes inaudible. Long
 pause after 1).
 [INDEX]: "Nangoda'djijic--A group of men in circle,
 singing, facing their drum in center, and moving
 slowly around the fire. The women are outside in a
 completed circle facing the fire. Both going in the
 direction of the sun. The women do not sing" [the
 first of three social dances customarily following a
 ga'he dance.]
 See cyl. 4981 regarding the term "nde'nda·i."

CYLINDER NO.	5025	TIME	6:34
AFS NO.	19,513: B1	QUALITY	fair/good
INCISED NO.	96		

DESCRIPTION 1) [:49] Circle Dance, Nangoda'djijic.
 2) [3:03] Bidjosi'a', nde'nda·i.
 3) [4:54] Bidjosi'a'.

PERFORMER Charles Martine

NOTES Surface noise. Faint at times.
 [See cyl. 5017 for a description of the Bidjosi'a' social dance.]

CYLINDER NO.	5026	TIME	7:54
AFS NO.	19,513: B2	QUALITY	fair/good
INCISED NO.	97		

DESCRIPTION 1) [:15] Bidjosi'a'.
 2) [2:51] Bidjosi'a'.
 3) [5:21] Bidjosi'a'.

PERFORMER Charles Martine

NOTES Surface noise; faint at times; tracking problem in 2).

CYLINDER NO.	5027	TIME	7:30
AFS NO.	19,513: B3	QUALITY	fair/poor
INCISED NO.	98		

DESCRIPTION 1) [:17] Bidjosi'a'.
 2) [2:43] 'ildac nadjika.
 3) [5:16] 'ildac nadjika.

PERFORMER Charles Martine

NOTES Surface noise. Long pause after 1). Sound fainter in latter part of program.
 [INDEX]: 2) "Face to Face. Third Social Dance toward morning." "Or iłdadj indacika"--"This dance takes place just before daybreak. The men and the women each form in long lines, each man facing his partner of the night. The women face east and the men west. The two lines go back and forth east and west with the bended knee movement. The songs become more amorous. Payment is made after this dance."

CYLINDER NO.	5028	TIME	7:52
AFS NO.	19,513: B4	QUALITY	fair/poor
INCISED NO.	99		
DESCRIPTION	1) [:27] War song. nde'nda·i, old. 2) [3:12] War song. 3) [5:32] War song.		
PERFORMER	Charles Martine		
NOTES	Surface noise increasing. Barely audible in places. 3) is a repetition of 1) or uses the same refrain. See cylinder 4981 regarding the term "nde'nda·i."		

CYLINDER NO.	5029	TIME	5:40
AFS NO.	19,513: B5	QUALITY	fair
INCISED NO.	100		
DESCRIPTION	1) [:21] Celebration song after war or raid - ndabedadin' izi'ici' -- nde'nda·i. 2) [3:32] Song for man going away [?].		
PERFORMER	Charles Martine		
NOTES	Surface noise. 1) barely audible at times. Long pause after 1). The index lists two celebration songs and then the "song for man going away," but there are only two cuts on the cylinder.		

CHIRICAHUA AND MESCALERO APACHE MUSIC

THE 1931 ETHNOLOGY FIELD TRAINING GROUP COLLECTION

[formerly attributed to Gladys Reichard]

COLLECTORS: Probably Jules Blumensohn [Henry], Paul Frank, Morris Opler; possibly also Regina Flannery, J.P. Gillin, or Sol Tax

PERFORMERS: Sam Chino, Ch'uu K'aanee, and probably others

LOCATION: Mescalero Apache reservation, New Mexico

DATE: Summer 1931

SPONSOR: Laboratory of Anthropology, Santa Fe, and the Rockefeller Foundation

PROVENANCE: Mary C. Wheelwright Museum, Santa Fe, 1972

CYLINDER NUMBERS: 8680–8727

AFS NUMBERS: 21,341–21,343

COLLECTION NUMBERS (incised on the cylinders): 1–48

Forty-eight dictaphone cylinders of Chiricahua and Mescalero Apache Indian music received by exchange from the Mary C. Wheelwright Museum in 1972. Misattributed to Gladys Reichard, the recordings appear to be part of the work done by members of the 1931 Field Project in Ethnology led by Ruth Benedict and sponsored by the Laboratory of Anthropology and the Rockefeller Foundation.

As noted in the introduction for the preceding collection, at least a portion of the summer's recordings were sent to Fritz Moldenhauer in Berlin for copying. One set of copies went to Paul Frank in Chicago, while one or more of the copies were returned to Santa Fe (including the set that eventually was transferred from the School of American Research to the Library of Congress). Morris Opler, one of the members of the 1931 team, recalls that some cylinders were sent to eth-

nomusicologist George Herzog, who was supposed to undertake a musical study of them for inclusion in an Opler publication. Herzog apparently did not complete this project, but his correspondence reveals a knowledge of Apache cylinders stored in Santa Fe. Writing to Mary Wheelwright on October 31, 1932, he commented on records that she would have received from the Moldenhauer laboratory:

The box of Apache records at Santa Fe doesn't have anything to do with your collections, it represents Mescalero songs recorded by the Summer School under Dr. Ruth Benedict in the Summer of 1930 or 1931, out of funds of the Summer School, so if you have been billed in any way for it, you ought to have it refunded to you.

Given the provenance of this set of cylinders, Herzog's comments most likely refer to these recordings (even though these cylinders do not exactly match any of those in the other Apache collection). It is not clear why the cylinders would ever have been associated with Gladys Reichard.

No documentation accompanied this collection, but some songs match those heard in the preceding collection. Cylinder 36, with its English words, is perhaps the earliest recording of this popular Round Dance song. In 1988 several members of the Mescalero community listened to portions of the collection, on the occasion when copies of these recordings were returned to them. Those songs and singers which they identified are noted in brackets in the **DESCRIPTION** entry. The genres include:

Ceremonial or Big Teepee songs
Ga·he songs
Love songs
Moccasin Game songs
Round Dance songs
Social songs

Travelling songs
War Dance songs
White Painted Woman songs

The other songs have yet to be labeled. Many of them have the ga·he-song structure described in the preceding collection; the presence of this format is also noted in brackets.

Another shared feature of the two Apache collections is the characteristic long pause be-

tween the start of the cylinder program and the time when the songs begin as well as between songs. Apart from the speed warps on some of the cylinders, their recording quality is excellent, and the singers' voices are remarkably "present." The singer heard in the last part of the collection seems to prepare himself by humming the tune for several seconds before singing.

CHIRICAHUA AND MESCALERO APACHE MUSIC
THE 1931 FIELD PROJECT IN ETHNOLOGY COLLECTION
[formerly attributed to Gladys Reichard]

CYLINDER NO.	8680	TIME	7:20
AFS NO.	21,341: A1	QUALITY	very good
INCISED NO.	1		

DESCRIPTION 1) [:21--White Painted Woman song].
 2) [3:02--White Painted Woman song].
 3) [5:04--White Painted Woman song].

PERFORMER [Ch'uu K'aanee]

NOTES Beating at the end; cylinder chipped.

CYLINDER NO.	8681	TIME	6:38
AFS NO.	21,341: A2	QUALITY	good
INCISED NO.	2		

DESCRIPTION 1) [:29] Song [ga·he-format].
 2) [2:54] Ga·he song.
 3) [4:58] Song.

PERFORMER [Ch'uu K'aanee]

NOTES Surface noise. Tendency toward overmodulation.
 2) is the ga·he song also heard on the second band of
 cylinder 4954 in the previous collection.

CYLINDER NO.	8682	TIME	6:40
AFS NO.	21,341: A3	QUALITY	good
INCISED NO.	3		

DESCRIPTION 1) Song [ga·he format].
 2) [2:17] Song [ga·he format].
 3) [4:27] Song [ga·he format].

PERFORMER Unidentified

NOTES Surface noise. Beating at the beginning. Tendency
 toward overmodulation. Slight tracking problem in 1).

CYLINDER NO.	8683	TIME	7:22
AFS NO.	21,341: A4	QUALITY	very good
INCISED NO.	4		

DESCRIPTION	1) [:18] Song [ga·he format]. 2) [2:28] Song. 3) [5:43] Song [ga·he format].
PERFORMER	Unidentified
NOTES	Surface noise. Long pause after 2).

CYLINDER NO.	8684	TIME	6:10
AFS NO.	21,341: A5	QUALITY	good/fair
INCISED NO.	5		

DESCRIPTION	1) [:17] Ga·he song. 2) [2:18] Song. 3) [5:36] Song.
PERFORMER	Unidentified
NOTES	1) is the same ga·he song heard on cylinder 4960 in the preceding collection. Singer restarts the second song at 2:56 after speaking several words. Speed warps at the end of 2) and throughout 3). 3) ends abruptly.

CYLINDER NO.	8685	TIME	7:39
AFS NO.	21,341: A6	QUALITY	good
INCISED NO.	6		

DESCRIPTION	1) [:17] Song. 2) [2:43] Song. 3) [5:08] Song [ga·he format].
PERFORMER	Unidentified

CYLINDER NO.	8686	TIME	6:59
AFS NO.	21,341: A7	QUALITY	good/poor/ good
INCISED NO.	7		

DESCRIPTION	1) [:34] Song [ga·he format]. 2) [3:21] Song. 3) [4:41] Song.
PERFORMER	Unidentified
NOTES	Speed warps throughout 2) make it almost unintelligible.

CYLINDER NO.	8687	TIME	5:52
AFS NO.	21,341: A8	QUALITY	good/poor
INCISED NO.	8		

DESCRIPTION 1) [:17] Song.
 2) [3:15] Song.
 3) [3:58--Repetition of the preceding song].

PERFORMER Unidentified

NOTES Slight speed warps in 1); bad warps during 2) and 3).

CYLINDER NO.	8688	TIME	2:25; 7:54
AFS NO.	21,341: A9, B1	QUALITY	good/poor/ good
INCISED NO.	9		

DESCRIPTION 1) [:18--Repetition of the second song on the
 preceding cylinder].
 2) [2:51] Song.
 3) [4:41] Song.

PERFORMER Unidentified

NOTES First song on the cylinder recorded twice on
 preservation tape. Timings listed above come from the
 second, full-cylinder dubbing. Speed warps at the end
 of 1) and during 2). Long pause after 1).

CYLINDER NO.	8689	TIME	7:31
AFS NO.	21,341: B2	QUALITY	poor/good
INCISED NO.	10		

DESCRIPTION 1) [:45] Song.
 2) [4:23] Song.

PERFORMER Unidentified

NOTES Speed warp during 1). Fainter sound than elsewhere.

CYLINDER NO.	8690	TIME	7:18
AFS NO.	21,341: B3	QUALITY	good
INCISED NO.	11		

DESCRIPTION 1) [:39--Teepee song].
 2) [4:08--Teepee song].

PERFORMER [Sam Chino]

NOTES Long pause between songs. Faint sound becomes more
 "present" again during 2)--apparently a function of
 the dubbing process rather than part of the cylinder
 program.

CYLINDER NO.	8691	TIME	9:02
AFS NO.	21,341: B4	QUALITY	good/fair
INCISED NO.	12		
DESCRIPTION	1) [:20--Travelling song]. 2) [2:32--Travelling song]. 3) [5:03--Travelling song]. 4) [7:08--Travelling song].		
PERFORMER	[Sam Chino]		
NOTES	Spoken words preceding 1) and following 3). 4) ends abruptly.		
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CYLINDER NO.	8692	TIME	7:51
AFS NO.	21,341: B5	QUALITY	fair/good
INCISED NO.	13		
DESCRIPTION	1) [ca. 0:22--Ceremonial Teepee song]. 2) [3:19--Ceremonial Teepee song].		
PERFORMER	Unidentified		
NOTES	Almost inaudible until 1:18--apparently an engineering error. Surface noise.		
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CYLINDER NO.	8693	TIME	6:36
AFS NO.	21,341: B6	QUALITY	good
INCISED NO.	14		
DESCRIPTION	1) [:27--Ceremonial Teepee song]. 2) [3:34--Ceremonial Teepee song].		
PERFORMER	Unidentified		
NOTES	Surface noise.		
<hr/>			
CYLINDER NO.	8694	TIME	7:23
AFS NO.	21,341: B7	QUALITY	fair/good
INCISED NO.	15		
DESCRIPTION	1) [:19--Ceremonial Teepee song]. 2) [4:03--Ceremonial Teepee song].		
PERFORMER	Unidentified		
NOTES	Surface noise. Both songs initially faint.		

CYLINDER NO.	8695	TIME	7:38
AFS NO.	21,341: B8	QUALITY	poor/good
INCISED NO.	16		
DESCRIPTION	1) [:16--Round Dance song]. 2) [2:25--Social song]. 3) [4:31--Social song]. 4) [5:57--Social song].		
PERFORMER	Unidentified		
NOTES	1), 2), and 3) faint initially. Speed warps during 1) and 3). Long pause after 1). Spoken words following 3) and interpolated near the end of 4), translated by contemporary listeners as "Old lady, where's your teeth?" and "Don't get mad, you old ladies."		

CYLINDER NO.	8696	TIME	8:41
AFS NO.	21,342: A1	QUALITY	poor/good
INCISED NO.	17		
DESCRIPTION	1) [:32--Social song]. 2) [2:00--Social song]. 3) [3:25--Social song]. 4) [5:51--Social song].		
PERFORMER	Unidentified		
NOTES	Surface noise; initial overmodulation. Speed warps during 1) and 2).		

CYLINDER NO.	8697	TIME	7:24
AFS NO.	21,342: A2	QUALITY	good/poor
INCISED NO.	18		
DESCRIPTION	1) [:16--Social song]. 2) [2:45--Social song]. 3) [4:55--Social song]. 4) [6:36--Social song].		
PERFORMER	Unidentified		
NOTES	Surface noise. Ga·he format on 3). Speed warp during 4).		

CYLINDER NO.	8698	TIME	7:53
AFS NO.	21,342: A3	QUALITY	good
INCISED NO.	19		

DESCRIPTION	1) [Love song]. 2) [1:34--Love song]. 3) [3:32--Love song]. 4) [5:00--Love song]. 5) [7:02--Love song].
PERFORMER	Unidentified
NOTES	5) is fainter than the preceding songs.

CYLINDER NO.	8699	TIME	8:01
AFS NO.	21,342: A4	QUALITY	good
INCISED NO.	20		

DESCRIPTION	1) Scalping song. 2) [2:37--War Dance song]. 3) [5:17--War Dance song]. 4) [6:57--War Dance song].
PERFORMER	Unidentified
NOTES	1) is the same as band 3 on cylinder 4956 in the preceding collection. The recording level drops somewhat after 1). Long pause after 2).

CYLINDER NO.	8700	TIME	6:05
AFS NO.	21,342: A5	QUALITY	very good
INCISED NO.	21		

DESCRIPTION	1) [:20--Mescalero War Dance song]. 2) [2:08--War Dance song]. 3) [4:13--War Dance song].
PERFORMER	Unidentified
NOTES	1) faint at the beginning. Humming sound near the end, possibly distortion in the taping machine.

CYLINDER NO.	8701	TIME	7:49
AFS NO.	21,342: A6	QUALITY	very good
INCISED NO.	22		

DESCRIPTION	[:26--Social Dance song].
PERFORMER	Unidentified
NOTES	Tendency toward overmodulation. Ga'he format.

CYLINDER NO.	8702	TIME	6:36
AFS NO.	21,342: A7	QUALITY	very good
INCISED NO.	23		

DESCRIPTION [:21--Ga·he song].
 PERFORMER Unidentified
 NOTES Hoots at 1:55 and 6:19.

CYLINDER NO.	8703	TIME	5:56
AFS NO.	21,342: A8	QUALITY	very good
INCISED NO.	24		

DESCRIPTION [:16--Ga·he song].
 PERFORMER Unidentified
 NOTES No announcement on tape preceding this cylinder's program. Hoots at beginning, 1:41, 4:08, 5:51.

CYLINDER NO.	8704	TIME	5:40
AFS NO.	21,342: B1	QUALITY	very good
INCISED NO.	25		

DESCRIPTION [Ga·he song].
 PERFORMER Unidentified
 NOTES Surface noise. Hoots at 2:50 and 5:29.

CYLINDER NO.	8705	TIME	6:38
AFS NO.	21,342: B2	QUALITY	very good
INCISED NO.	26		

DESCRIPTION [:24--Ga·he song].
 PERFORMER Unidentified
 NOTES Hoots at 0:17, 1:21, 2:17, 3:11, 6:30. Tempo picks up towards the end.

CYLINDER NO.	8706	TIME	7:16
AFS NO.	21,342: B3	QUALITY	good/poor
INCISED NO.	27		

DESCRIPTION 1) [:28--Song for clown at Ga·he].
 2) [2:33--Moccasin Game song].
 3) [3:52--Repetition of the preceding song].
 4) [4:38--Moccasin Game song].
 5) [5:46--Moccasin Game song].
 6) [6:40--Moccasin Game song].
 PERFORMER Unidentified
 NOTES Spoken words preceding each cut. Speed warp on 2).
 Long pause after 2).

CYLINDER NO.	8707	TIME	7:42
AFS NO.	21,342: B4	QUALITY	very good
INCISED NO.	28		

DESCRIPTION	1) [:46] Song. 2) [3:26] Song. 3) [5:47] Song.
PERFORMER	Unidentified
NOTES	Too loud initially. Tendency to overmodulate.

CYLINDER NO.	8708	TIME	7:20
AFS NO.	21,342: B5	QUALITY	very good
INCISED NO.	29		

DESCRIPTION	[:32] Song.
PERFORMER	Unidentified
NOTES	Beating ca. 1:00.

CYLINDER NO.	8709	TIME	7:35
AFS NO.	21,342: B6	QUALITY	very good
INCISED NO.	30		

DESCRIPTION	1) [:28] Song. 2) [4:02] Song.
PERFORMER	Unidentified
NOTES	Almost no break between the two songs.

CYLINDER NO.	8710	TIME	7:15
AFS NO.	21,342: B7	QUALITY	very good
INCISED NO.	31		

DESCRIPTION	1) [:25] Song. 2) [3:38] Song. 3) [5:15] Song.
PERFORMER	Unidentified

CYLINDER NO.	8711	TIME	7:40
AFS NO.	21,342: B8	QUALITY	very good
INCISED NO.	32		

DESCRIPTION	1) [:24] Song. 2) [4:19] Song.
PERFORMER	Unidentified
NOTES	Overmodulated on higher pitches. Almost no break between 1) and 2). 2) ends with whoop.

CYLINDER NO.	8712	TIME	7:46
AFS NO.	21,342: [B9]; 21,343: A1	QUALITY	very good
INCISED NO.	33		

DESCRIPTION 1) [:17] Song.
 2) [3:09--Repetition or continuation?].
 3) [5:26] Song.

PERFORMER Unidentified

NOTES Much of this cylinder is heard on the end of reel 21,342 (no introductory announcement, however). Timings are taken from the complete recording on 21,343: A1, following several false starts by the engineer. Overmodulation.

CYLINDER NO.	8713	TIME	7:30
AFS NO.	21,343: A2	QUALITY	very good
INCISED NO.	34		

DESCRIPTION 1) [:20] Song.
 2) [3:38] Song.

PERFORMER Unidentified

NOTES Tendency toward overmodulation. Program ends with whoop.

CYLINDER NO.	8714	TIME	7:23
AFS NO.	21,343: A3	QUALITY	good
INCISED NO.	35		

DESCRIPTION 1) [:19] Song.
 2) [4:12] Song.

PERFORMER Unidentified

NOTES Beating ca. 2:00. Tendency toward overmodulation.
 1) ends with whoop, 2) with hoots.

CYLINDER NO.	8715	TIME	7:06
AFS NO.	21,343: A4	QUALITY	very good
INCISED NO.	36		

DESCRIPTION 1) [:18--Round Dance song].
 2) [3:43--Round Dance song].

PERFORMER Unidentified

NOTES Tendency toward overmodulation.
 2) has English text: "Oh yes, oh honey . . . I don't care if you've married sixteen times, I'll get you anyhow."

CYLINDER NO.	8716	TIME	5:20
AFS NO.	21,343: A5	QUALITY	very good
INCISED NO.	37		
DESCRIPTION	1) [:30] Song. 2) [3:31] Song.		
PERFORMER	Unidentified		
NOTES	Tendency toward overmodulation. 2) ends with spoken word "noma."		

CYLINDER NO.	8717	TIME	2:26
AFS NO.	21,343: A6	QUALITY	good
INCISED NO.	38		
DESCRIPTION	Repetition of 1) on preceding cylinder.		
PERFORMER	Unidentified		
NOTES	No engineer's announcement. Judging by its physical appearance, the cylinder has a much longer program than was duplicated here.		

CYLINDER NO.	8718	TIME	7:13
AFS NO.	21,343: A7	QUALITY	very good
INCISED NO.	39		
DESCRIPTION	1) Song. 2) [3:14] Song.		
PERFORMER	Unidentified		
NOTES	False starts by engineer. Speed warp at end of 2).		

CYLINDER NO.	8719	TIME	6:46
AFS NO.	21,343: A8	QUALITY	very good
INCISED NO.	40		
DESCRIPTION	1) [:30] Song [ga'he format]. 2) [3:45] Song [ga'he format].		
PERFORMER	Unidentified		
NOTES	Spoken words before and after 1). Interjected hoots during 1) and 2).		

CYLINDER NO.	8720	TIME	7:24
AFS NO.	21,343: A9	QUALITY	very good
INCISED NO.	41		
DESCRIPTION	1) [:21] Song [ga·he format]. 2) [4:40] Song [ga·he format].		
PERFORMER	Unidentified		
NOTES	Spoken words and hoots before each song. Hoots also during 1). Beating before 2).		

CYLINDER NO.	8721	TIME	6:45
AFS NO.	21,343: B1	QUALITY	good
INCISED NO.	42		
DESCRIPTION	1) [:21] Song [ga·he format]. 2) [3:37] Song [ga·he format].		
PERFORMER	Unidentified		
NOTES	Tendency toward overmodulation. Slight clicking sound through 2).		

CYLINDER NO.	8722	TIME	7:28
AFS NO.	21,343: B2	QUALITY	very good
INCISED NO.	43		
DESCRIPTION	1) [:31] Song [ga·he format]. 2) [4:22] Song [ga·he format].		
PERFORMER	Unidentified		
NOTES	Long pause after 1). 2) begins and ends with hoots.		

CYLINDER NO.	8723	TIME	6:40
AFS NO.	21,343: B3	QUALITY	very good
INCISED NO.	44		
DESCRIPTION	1) [:29] Song [ga·he format]. 2) [3:30] Song [ga·he format].		
PERFORMER	Unidentified		
NOTES	Overmodulation. Both songs end with hoots.		

CYLINDER NO.	8724	TIME	8:06
AFS NO.	21,343: B4	QUALITY	very good
INCISED NO.	45		
DESCRIPTION	1) [:40] Song. 2) [4:37] Song [ga·he format].		
PERFORMER	Unidentified		
NOTES	Spoken words precede 1). Hoots before and during each song. Tendency toward overmodulation.		

CYLINDER NO.	8725	TIME	8:12
AFS NO.	21,343: B5	QUALITY	very good
INCISED NO.	46		

DESCRIPTION	1) [:38] Song. 2) [3:57] Song.
PERFORMER	Unidentified
NOTES	Tendency to overmodulate. Spoken words precede 1). Hoots before and after 1), during and after 2).

CYLINDER NO.	8726	TIME	8:03
AFS NO.	21,343: B6	QUALITY	good
INCISED NO.	47		

DESCRIPTION	[:49] Song.
PERFORMER	Unidentified
NOTES	Beating after 6:45. Hoots before, during, after the song.

CYLINDER NO.	8727	TIME	7:46
AFS NO.	21,343: B7	QUALITY	good
INCISED NO.	48		

DESCRIPTION	[:37] Song.
PERFORMER	Unidentified
NOTES	Overmodulation.

COCOPA MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867–1957)

PERFORMERS: Mike Barley, Clam, Numawasoat

LOCATION: Cocopa reservation, near Somerton, Arizona

DATE: March 1–2, 1922

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives, Washington, D.C., 1948

CYLINDER NUMBERS: 2866–2892; 3821–3827

AFS NUMBERS: 10,642–10,645; 21,261

BAE NUMBERS: 1243–1272

Thirty-three four-inch cylinders and one duplicate six-inch cylinder containing Cocopa Indian music recorded by Frances Densmore in March 1922 at the Cocopa reservation near Somerton, Arizona. The cylinders were transferred from the National Archives in 1948.

Densmore went to the Cocopa reservation for several days in the middle of a field trip centered around the Yuma reservation. Her field diary for 1922 (National Anthropological Archives ms. 4250) provides the specific dates.

The field numbers were written on the cylinder boxes.

Densmore's analyses and transcriptions are found in *Yuman and Yaqui Music*, BAE Bulletin 110. Her interest in comparing the music of Yuman people is evident; for example, she included Cocopa, Mohave, and Yuma versions of the "death of the superman" (see pp. 85–98, 98–100, and 48–66, respectively) and commented that one song by Numawasoat was the same as one recorded by the Yuma singer Katcora (see cylinder 2876).

Genres represented in the collection include Bird and Tcumanpa'xwa Dance songs and songs of the Cremation legend. Densmore mentioned that Clam was the only one who knew the songs of the Cremation legend. He probably was the shaman consulted a few years later by E.W. Gifford (see "The Cocopa," *University of California Publications in American Archaeology and Ethnology* 31, no. 5 [1933]:259).

Songs from the collection are included on an LP album that Densmore edited, *Songs of the Yuma, Cocopa, and Yaqui* (Library of Congress, AFS L24); those used are indicated in the **NOTES** by [L24] plus the side and band number.

Although indicated in her transcriptions, rattle accompaniments are not often discernible in the recordings.

COCOPA MUSIC
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	2866	TIME	1:54
AFS NO.	10,642: A1	QUALITY	fair
BAE CAT. NO.	1243		

DESCRIPTION Opening song of the dance--1243 [Bird Dance song].
 PERFORMER Numawasoat
 NOTES Surface and machine noise; the rattle is audible only in the latter part of the program.
 Field no. 28. Transcription on p. 170.

CYLINDER NO.	2867	TIME	2:18
AFS NO.	10,642: A2	QUALITY	good
BAE CAT. NO.	1244		

DESCRIPTION Song in the early evening (a)--1244 [Bird Dance song].
 PERFORMER Numawasoat
 NOTES Surface and machine noise. Field no. 30.
 Transcription on p. 171.

CYLINDER NO.	2868	TIME	2:16
AFS NO.	10,642: A3	QUALITY	good
BAE CAT. NO.	1245		

DESCRIPTION Song in the early evening (b)--1245 [Bird Dance song].
 PERFORMER Numawasoat
 NOTES Some surface and machine noise; the rattle is not discernible. Field no. 31. Transcription on p. 172.
 [L24: A11]

CYLINDER NO.	2869	TIME	2:04
AFS NO.	10,642: A4	QUALITY	good
BAE CAT. NO.	1246		

DESCRIPTION Song in the early evening (c)--1246 [Bird Dance song].
 PERFORMER Numawasoat
 NOTES Surface and machine noise. Field no. 32.
 Transcription on p. 173.

CYLINDER NO.	2870	TIME	2:01
AFS NO.	10,642: B1	QUALITY	good
BAE CAT. NO.	1247		
DESCRIPTION	Song at about midnight (a)--1247 [Bird Dance song].		
PERFORMER	Numawasoat		
NOTES	Machine noise; rattle not discernible. Field no. 34. Transcription on p. 174. [L24: A12]		
<hr/>			
CYLINDER NO.	2871	TIME	2:01
AFS NO.	10,642: B2	QUALITY	good
BAE CAT. NO.	1248		
DESCRIPTION	Song at about midnight (b)--1248 [Bird Dance song].		
PERFORMER	Numawasoat		
NOTES	Machine noise. Field no. 35. Transcription on p. 175.		
<hr/>			
CYLINDER NO.	2872	TIME	1:58
AFS NO.	10,642: B3	QUALITY	good/fair
BAE CAT. NO.	1249		
DESCRIPTION	Song at about midnight (c)--1249 [Bird Dance song].		
PERFORMER	Numawasoat		
NOTES	Somewhat muffled. Machine noise; rattle not discernible. Field no. 36. Transcription on p. 176. [L24: A13]--identified as "Song at about midnight (b)."		
<hr/>			
CYLINDER NO.	2873	TIME	2:01
AFS NO.	10,642: B4	QUALITY	fair/good
BAE CAT. NO.	1250		
DESCRIPTION	Song at about midnight (d)--1250 [Bird Dance song].		
PERFORMER	Numawasoat		
NOTES	Tracking problem at the beginning. Machine and surface noise. Field no. 37. Transcription on p. 177. Densmore duplicated about one minute of this recording on cylinder 3,827 along with other Cocopa and Makah songs.		

CYLINDER NO.	2874	TIME	2:20
AFS NO.	10,643: A1	QUALITY	fair/good
BAE CAT. NO.	1251		
DESCRIPTION	1) Song concerning the diver--1251 [Bird Dance song]. 2) [1:23--Repetition].		
PERFORMER	Numawasoat		
NOTES	Muffled sound; surface and machine noise. [CATALOG CARD] identifies this as "Song in the early morning (a)." Field no. 1. Transcription on p. 178. [L24: A14]		
<hr/>			
CYLINDER NO.	2875	TIME	2:06
AFS NO.	10,643: A2	QUALITY	fair/good
BAE CAT. NO.	1252		
DESCRIPTION	Song concerning the Pleiades--1252 [Bird Dance song].		
PERFORMER	Numawasoat		
NOTES	Muffled sound; surface noise. Sprung start. Field no. 2. Transcription on p. 179.		
<hr/>			
CYLINDER NO.	2876	TIME	2:13
AFS NO.	10,643: A3	QUALITY	fair/good
BAE CAT. NO.	1253		
DESCRIPTION	Song in the early morning (b)--1253 [Bird Dance song].		
PERFORMER	Numawasoat		
NOTES	Muffled sound; some beating. Field no. 3. Transcription on p. 180. Densmore noted that the same song was also recorded by the Yuma singer Katcora. [L24: A15]		
<hr/>			
CYLINDER NO.	2877	TIME	2:21
AFS NO.	10,643: A4	QUALITY	good
BAE CAT. NO.	1254		
DESCRIPTION	1) Song in the early morning (c)--1254 [Bird Dance song]. 2) [1:55--Repetition].		
PERFORMER	Numawasoat		
NOTES	Slight beating sound. Field no. 5. Transcription on p. 181.		

CYLINDER NO.	2878	TIME	2:06
AFS NO.	10,643: B1	QUALITY	fair
BAE CAT. NO.	1255		

DESCRIPTION Closing song of the dance--1255 [Bird Dance song].

PERFORMER Numawasoat

NOTES Muffled sound; machine noise. Sound breaks up somewhat in the middle of the program. Field no. 41. Transcription on p. 182.

CYLINDER NO.	2879	TIME	2:02
AFS NO.	10,643: B2	QUALITY	good
BAE CAT. NO.	1256		

DESCRIPTION The illness of the superman--1256 [Cremation legend song].

PERFORMER Clam

NOTES Rattle not audible. Field no. 14. Transcription on p. 87.

CYLINDER NO.	2880	TIME	2:07
AFS NO.	10,643: B3	QUALITY	good
BAE CAT. NO.	1257		

DESCRIPTION 1) The superman sets an example--1257 [Cremation legend song].
2) [1:31--Repetition].

PERFORMER Clam

NOTES Surface and machine noise. Field no. 15. Transcription on p. 88.

CYLINDER NO.	2881	TIME	2:00
AFS NO.	10,643: B4	QUALITY	good
BAE CAT. NO.	1258		

DESCRIPTION The superman grows weaker--1258 [Cremation legend song].

PERFORMER Clam

NOTES Machine noise. Field no. 16. Transcription on p. 89.

CYLINDER NO.	2882	TIME	2:14
AFS NO.	10,644: A1	QUALITY	good
BAE CAT. NO.	1259		

DESCRIPTION The superman speaks--1259 [Cremation legend song].

PERFORMER Clam

NOTES Machine noise. Song ends abruptly. Field no. 18.
Transcription on p. 90. [L24: B9]

CYLINDER NO.	2883	TIME	2:19
AFS NO.	10,644: A2	QUALITY	good
BAE CAT. NO.	1260		

DESCRIPTION The four corners of the earth--1260 [Cremation legend song].

PERFORMER Clam

NOTES Machine and surface noise. Field no. 19.
Transcription on p. 90. [L24: B10]

CYLINDER NO.	2884	TIME	2:22
AFS NO.	10,644: A3	QUALITY	good
BAE CAT. NO.	1261		

DESCRIPTION 1) [Song fragment].
2) [:14] The superman dies--1261 [Cremation legend song].

PERFORMER Clam

NOTES Muffled sound; surface and machine noise. Song breaks up at the end. Field no. 20. Transcription on p. 91.

CYLINDER NO.	2885	TIME	2:20
AFS NO.	10,644: A4-A5	QUALITY	good/fair
BAE CAT. NO.	1262; 1263		

DESCRIPTION 1) Coyote comes to the cremation of the superman--1262 [Cremation legend song].
2) [1:06] Coyote plans to seize the heart of the superman--1263 [Cremation legend song].

PERFORMER Clam

NOTES Muffled sound; surface and machine noise. Sound drop-outs near the end of the program. Rattle not audible. Field nos. 6, 7.
Transcriptions on pp. 92-93. 1262--[L24: B11].

CYLINDER NO.	2886	TIME	1:57
AFS NO.	10,644: B1	QUALITY	good
BAE CAT. NO.	1264		

DESCRIPTION Buzzard tells the animals what to do--1264 [Cremation legend song].

PERFORMER Clam

NOTES Machine noise. Rattle not audible. Field no. 9. Transcription on p. 94.

CYLINDER NO.	2887	TIME	2:26
AFS NO.	10,644: B2	QUALITY	good
BAE CAT. NO.	1265		

DESCRIPTION 1) Coyote makes a request--1265 [Cremation legend song].
2) [2:08--Unidentified song].

PERFORMER Clam

NOTES Muffled sound; machine noise. Rattle not audible. 2) ends abruptly. Field no. 10. Transcription of 1265 on p. 95. [L24: B12]

CYLINDER NO.	2888	TIME	2:18
AFS NO.	10,644: B3	QUALITY	good
BAE CAT. NO.	1266		

DESCRIPTION Coyote seizes the heart--1266 [Cremation legend song].

PERFORMER Clam

NOTES Machine noise. Rattle not audible. The song cuts off abruptly. Field no. 11. Transcription on p. 96.

CYLINDER NO.	2889	TIME	2:11
AFS NO.	10,644: B4	QUALITY	good/fair
BAE CAT. NO.	1267		

DESCRIPTION Coyote eats the heart--1267 [Cremation legend song].

PERFORMER Clam

NOTES Muffled sound. The song is preceded by indecipherable words and ends abruptly. Field no. 13. Transcription on p. 97.

CYLINDER NO.	2890	TIME	0:19; 2:27
AFS NO.	10,645: A1	QUALITY	good/fair
BAE CAT. NO.	1268		
DESCRIPTION	Dancing song (a)--1268 [Tcumanpa'xwa song].		
PERFORMER	Mike Barley		
NOTES	Muffled sound. Nineteen-second false start precedes the duplication of the entire cylinder. Field no. 21. Transcription on p. 187. Densmore duplicated about thirty seconds of this song on dictaphone cylinder 3827 along with other Cocopa and Makah songs.		
<hr/>			
CYLINDER NO.	2891	TIME	2:11
AFS NO.	10,645: A2	QUALITY	fair
BAE CAT. NO.	1270		
DESCRIPTION	Dancing song (c)--1270 [Tcumanpa'xwa song].		
PERFORMER	Mike Barley		
NOTES	Remote, muffled sound; machine noise. Field no. 23. Transcription on p. 190. Densmore duplicated about one minute of this song on dictaphone cylinder 3827 along with other Cocopa and Makah songs. [L24: B2]		
<hr/>			
CYLINDER NO.	2892	TIME	2:00
AFS NO.	10,645: A3	QUALITY	poor/good
BAE CAT. NO.	1272		
DESCRIPTION	Dancing song (e)--1272 [Tcumanpa'xwa song].		
PERFORMER	Mike Barley		
NOTES	Program inaudible until 0:38. Muffled sound; machine noise. Field no. 25. Transcription on p. 192.		
<hr/>			
CYLINDER NO.	3821	TIME	1:46
AFS NO.	21,261: 1	QUALITY	good
BAE CAT. NO.			
DESCRIPTION	[Song of the Cremation legend].		
PERFORMER	[Clam]		
NOTES	Surface noise. Tracking problem at 0:24. The song is preceded by several indecipherable words. Field no. 8. [LABEL]: "Not identified but notation says it is good example of downward glissando. Also that the melody is familiar but not found in Bulletin 110. There is considerable sameness in Cocopa dancing songs." This is probably the untranscribed song described on p. 94.		

CYLINDER NO.	3822	TIME	2:41
AFS NO.	21,261: 2	QUALITY	fair/good
BAE CAT. NO.			

DESCRIPTION [Song of the Cremation legend].
 PERFORMER [Clam]
 NOTES Surface noise. Tracking problems throughout. Beating near the end of the program. Rattle accompaniment occasionally audible. Field no. 17.
 [LABEL]: "Example of a fluent melody with rattle. Cocopa songs are in Yuman and Yaqui Music, Bulletin 110." This is probably the untranscribed song described on p. 89.

CYLINDER NO.	3823	TIME	1:56
AFS NO.	21,261: 3	QUALITY	fair/good
BAE CAT. NO.	1271		

DESCRIPTION Dancing song (d)--1271 [Tcumanpa'xwa song].
 PERFORMER Mike Barley
 NOTES Muffled sound; surface noise. Minor tracking problems. Field no. 24. [LABEL]: "Duplicate of No. 118 in Bulletin 110. A dancing song recorded by Mike Barley. This record was copied at radio station WCCO in Minneapolis, being selected from a number played on the phonograph taken there for that purpose." Transcription on p. 191.

CYLINDER NO.	3824	TIME	2:24
AFS NO.	21,261: 4	QUALITY	fair
BAE CAT. NO.			

DESCRIPTION [Unidentified song].
 PERFORMER Unidentified
 NOTES Surface noise. Tracking problems throughout. Indecipherable speech before the song, and inaudible announcement at 2:16. Rattle accompaniment occasionally audible. Field no. 26.
 [LABEL]: "Title not identified."

CYLINDER NO.	3825	TIME	1:55
AFS NO.	21,261: 5	QUALITY	fair/good
BAE CAT. NO.			

DESCRIPTION 1) [Unidentified song].
 2) [:46--Repetition].
 3) [1:32--Repetition].

PERFORMER Unidentified

NOTES Surface noise; tracking problems; beating near the end. 1) ends with a shout and some words. Densmore's voice is faintly audible between 2) and 3), and the singer exchanges words (which may be part of the song) with another male. 3) ends abruptly. Field no. 27.

CYLINDER NO.	3826	TIME	1:49
AFS NO.	21,261: 6	QUALITY	fair/good
BAE CAT. NO.			

DESCRIPTION [Unidentified song].

PERFORMER Unidentified

NOTES Surface noise. Tracking problems.
 [LABEL]: "Title not known."

CYLINDER NO.	3827	TIME	7:40
AFS NO.	21,261: 7	QUALITY	poor/fair
BAE CAT. NO.	1268, 1270, 1250; 1300, 1297		

DESCRIPTION 1) Dancing song (a)--1268 [Tcumanpa'xwa dance].
 2) [1:16--Repetition of a portion of 1268].
 3) [2:34] Dancing song (c)--1270 [Tcumanpa'xwa dance].
 4) [4:02] Song at about midnight (c)--1250 [Bird Dance].
 5) [5:11] Song addressed to a shark--1300.
 6) [6:16] Echo song (b)--1297.

PERFORMER Mike Barley, Numawasoat [Cocopas];
 Young Doctor [Makah]

DATE March 1-2, 1922; July 1923

NOTES Six-inch cylinder; composite of copied Cocopa and Makah songs. Listed also in the Densmore Makah collection (Northwest Coast catalog). Surface noise. Sound often faint. Tracking problem at the beginning of 2). Abrupt transition between 4) and 5). Inaudible announcements ca. 1:55, 2:03, 3:52. [ANNOUNCEMENT at 6:02], referring to 5): "Continue with the record of Makah 40, Young Doctor 8." [ANNOUNCEMENT at 6:11]: "Next song is Makah 37, Young Doctor 5, Echo song." [LABEL]: "Densmore. Copies of the following Cocopa songs--Cat. no. 1250, No. 106 in Yuman and Yaqui Music, the song of the bird dance sung about midnight (d). Cat. no. 1268, No. 115 in book, Dancing song (a) of the Tcumanpaxwa dance. Cat. no. 1270, No. 117 in the book, same dance as preceding, dance song (c). Densmore, Makah, 1926. Recorded by Young Doctor. Dictaphone copies of phonograph records nos. 37 and 40. No. 37 is an echo song. Two such are nos. 147 and 148 in Bulletin 124. No. 40 is a duplicate of no. 109 in Bulletin 124." [The songs are not heard in the order suggested by the label, nor were the Makah songs recorded in 1926.] See cylinders 2873, 2890, and 2891 in Densmore's Cocopa collection, and 2913 and 2916 in the Makah collection.

Note that Densmore seemed very interested in comparisons between southwestern and Northwest Coast songs; she played a Yuma Kurok song for Young Doctor to see how he would analyze it ("Field Studies of Indian Music," Smithsonian Miscellaneous Collections 76, no. 10 [1923]:126).

MARICOPA MUSIC

THE CHARLES FLETCHER LUMMIS COLLECTION

COLLECTOR: Charles Fletcher Lummis
(1859–1928)

PERFORMER: Cheuilsis Emma [“Emmas”
on some lists] Enos

LOCATION: Sherman Institute, Riverside,
California

DATE: April 5, 1904

SPONSORS: Southwest Society, Archaeologi-
cal Institute of America

PROVENANCE: Gift of Helen Heffron Rob-
erts, 1956

AFS NUMBER: 11,098: A1

ROBERTS INDEX NUMBER: 68

ROBERTS DISC: 6

SW MUSEUM NUMBER: 457–G–676

Disc copy of one cylinder containing Ma-
ricopa Indian music recorded by Charles
Lummis in 1904 at the Sherman Institute, Riv-
erside, California. The discs containing this
and other Lummis collections were a gift to
the Library of Congress from Helen Heffron
Roberts in 1956. The original cylinder is at the
Southwest Museum, Los Angeles.

Lummis visited the Indian boarding school
twice during April 1904 for the purpose of re-
cording songs from some of the 380 students
in residence. According to his diary entry for
April 5, he played fifteen records of different
types of music for the young people and their
teachers, then asked for and found many vol-

unteers, including this eighteen-year-old Ma-
ricopa student:

. . . we go in school-room + by relays
make 18 records; many very bashful, but
all greatly interested & I get records in
eleven different Indian languages of Cal.
and Ariz, + some precious ones.

Judging from family names in the turn-of-
the-century census lists for the Maricopa,
Pima, and Papago Agency, “Cheuilsis” may be
a misspelling or misreading of the more com-
mon “Cher-lis” or “Cheer-less.”

Many of Lummis’s original cylinders of
American Indian music were sent to Helen
Roberts in 1933. She duplicated them on
twenty-five numbered aluminum discs. At least
two sets of discs were made, one now at the
Southwest Museum, the other at the Library of
Congress. When duplicated on preservation
tape, the Roberts discs were played back too
slowly and the singer’s voice therefore sounds
lower than it actually was. The number Rob-
erts assigned to this cylinder in her index is
given in the **INDEX CYL. NO.** entry.

Lummis’s papers and diaries are in the
Braun Research Library at the Southwest
Museum.

See also volume 7 of the Lowie Museum’s
unpublished guide to its ethnographic record-
ings, which lists thirteen Maricopa cylinders
recorded by Leslie Spier in 1929–32. Spier de-
scribed Maricopa dance genres and George
Herzog analyzed seven of those recordings on
pages 229–35 and 271–79 in Spier’s *Yuman
Tribes of the Gila River* (University of Chicago
Press, 1933).

MARICOPA MUSIC
THE CHARLES FLETCHER LUMMIS COLLECTION

AFS NO.	11,098: A1	TIME	2:20
INDEX CYL. NO.	68	QUALITY	good
HHR DISC NO.	6		

DESCRIPTION	1) Maricopa song. 2) [:46--Repetition].
PERFORMER	Cheuilsis Emma (Emmas) Enos
LOCATION	Sherman Institute, Riverside, California
DATE	April 5, 1904

NOTES	Surface noise. 2) ends abruptly. [SW MUSEUM ACCESSION NO.]: 457-G-676.
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MOHAVE MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867–1957)

PERFORMERS: Leonard Cleveland, Billie Poor

LOCATION: Yuma reservation, California

DATE: Mid-February 1922

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives, Washington, D.C., 1948

CYLINDER NUMBERS: 2905–2907

AFS NUMBERS: 10,648: A1–A3

BAE NUMBERS: 1288–1291

Three four-inch cylinders of Mohave Indian music recorded by Frances Densmore on the Yuma reservation in the southeastern corner of California during February 1922. The cylinders were transferred from the National Ar-

chives in 1948. Densmore's analyses and transcriptions are found in *Yuman and Yaqui Music*, BAE Bulletin 110.

According to her field diary (National Anthropological Archives ms. 4250), Densmore worked with Billie Poor and Joe Homer (a Yuma singer) on February 16. Field and performer numbers are found on the cylinder boxes.

On this field trip, Densmore was particularly interested in comparative studies of the Yuman groups and collected material on "cremation legends" from Poor, Homer, and Clam (a Cocopa); see pp. 98–100, 48–66, and 85–98, respectively. She also compared the Bird Dance songs of the Mohave and Cocopa; see pp. 168–85.

For additional comparative material, see George Herzog's article, "The Yuman Musical Style," *Journal of American Folk-lore* 41 (1928):183–231. His cylinders, recorded in the late 1920s, are located in the Archives of Traditional Music, Indiana University.

MOHAVE MUSIC
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	2905	TIME	1:53
AFS NO.	10,648: A1	QUALITY	fair/poor
BAE CAT. NO.	1288?		

DESCRIPTION 1) [Tu'munp song].
2) [1:07--Unidentified, probably cremation legend song].
PERFORMER Billie Poor (1), (2)
DATE February 16, 1922

NOTES Faint sound. 2) breaks off abruptly.
[ANNOUNCEMENT at 1:02]: "Second song."
Field nos. 5, 6.
[LABEL]: "Probably one is 1288."
Transcription of 1288 ("Song of cremation legend"--
Dance song) is on p. 99; neither song on this
cylinder seems to match the transcription.
1) was identified by Quechan listeners in 1987 when
copies of these recordings were returned to the Yuma
Reservation.

CYLINDER NO.	2906	TIME	1:53
AFS NO.	10,648: A2	QUALITY	fair/poor
BAE CAT. NO.	1289		

DESCRIPTION 1) Bird dance song (a)--1289.
2) [1:10--Unidentified; probably bird dance song].
PERFORMER Leonard Cleveland (1), (2)
DATE February 1922

NOTES Faint sound.
[ANNOUNCEMENT at 1:07]: ". . . the second song."
[LABEL]: "Bird Song. Discard 2."
Field nos. 1, 2. Transcription of 1289 on p. 183.

CYLINDER NO.	2907	TIME	1:54
AFS NO.	10,648: A3	QUALITY	fair
BAE CAT. NO.	1290; 1291		

DESCRIPTION 1) Bird dance song (b)--1290.
2) [:56] Bird dance song (c)--1291.
PERFORMER Leonard Cleveland (3), (4)
DATE February 1922

NOTES Machine noise; faint program. 2) ends abruptly.
Field nos. 3, 4. Transcriptions on pp. 184-85.

MOHAVE MUSIC

THE ALFRED LOUIS KROEBER COLLECTION

COLLECTOR: Alfred Louis Kroeber (1876–1960)

PERFORMER: Tsiyerekavasuk (Bluebird)

LOCATION: Needles, California

DATE: February 21–27, 1908

SPONSOR: Probably the Department of Anthropology, University of California

PROVENANCE: Gift of Helen Heffron Roberts, 1956

AFS NUMBER: 11,132: A1

LOWIE MUSEUM NUMBER: 24-1229 (14-847)

AMNH NUMBER: 1462

FIELD NUMBER: 72

Disc copy of one cylinder containing Mohave Indian music recorded by Alfred Kroeber at Needles, California, in February 1908. Discs containing this and other California Indian

music recorded by Kroeber, his wife, and Samuel Barrett were a gift from Helen Heffron Roberts to the Library of Congress in 1956. The original cylinder, part of a much larger collection, is at the Lowie Museum of Anthropology, Berkeley, California.

Roberts made her disc using a copy of the cylinder at the American Museum of Natural History in New York, “acquired by AMNH in 1909 by exchange with U. of Cal.” Hence the documentation includes an AMNH inventory number. The AMNH cylinder copy is now in the Archives of Traditional Music, Indiana University.

For a description of Kroeber’s recordings of songs of the Cane narrative, see pp. 93–95 and 157–58 in “More Mohave Myths,” *Anthropological Records* 27 (1972). Volume 7 of the Lowie Museum’s unpublished guide to its ethnographic recordings lists the many Kroeber Mohave cylinders recorded between 1903 and 1908; see especially pp. 23–32. Additional information on Mohave song cycles is found in Kroeber’s *Handbook of the Indians of California*, pp. 755–70.

MOHAVE MUSIC
THE ALFRED LOUIS KROEBER COLLECTION

AFS NO.	11,132: A1	TIME	2:17
LOWIE NO.	24-1229 (14-847)	QUALITY	fair
AMNH NO.	1462		
FIELD NO.	72		

DESCRIPTION	Cane, first song.
PERFORMER	Tsiyere-kavasuk ("Bluebird")
LOCATION	Needles, California
DATE	February 21-27, 1908

NOTES Machine noise; distorted sound. Song preceded by announcement or speech, accompanied by drum.
[ROBERTS INDEX]: "First song when sees Avimelyehweke . . . Sounds exactly like Polynesian Chant till middle."
[LOWIE INVENTORY, vol. 7, p. 28]: song is identified as "Ahta ('Cane') song."
See p. 94, number 54, in Kroeber's "More Mohave Myths" (Anthropological Records 27) for a reference to the portion of the Cane narrative to which this song belongs.

PAPAGO (TOHONO O'ODHAM) MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867–1957)

PERFORMERS: Jose Antoin, Jose Ascencio, Harry Encinas, Mattias Encinas, Sivariano Garcia, Jose Hendricks, Mattias Hendricks, Kiyatan, Jose Manuel, Juana Maria, Rafael Mendez, Nunez, Jose Panco (Pancho), Leonardo Rios, Victoria

LOCATION: San Xavier, Vomari village, and Sells, Arizona

DATE: February 28–March 27 and December 4–31, 1920

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives, Washington, D.C., 1948

CYLINDER NUMBERS: 2597–2722; 3778–3780

AFS NUMBERS: 10,606–10,622; 21,267–21,268

BAE CATALOG NUMBERS: 910–1076

One hundred twenty-nine four-inch cylinders of Papago Indian music recorded by Frances Densmore in February, March, and December, 1920, on the Papago Reservation in Arizona. The cylinders were transferred from the National Archives in 1948.

A summary of Densmore's work in Papago communities is found in "Music of the Papago and Pawnee," *Smithsonian Miscellaneous Collections* 72, no. 6 (1921):102–7. Her music analyses and transcriptions are in the monograph, *Papago Music*, Bureau of American Ethnology [BAE] Bulletin 90. In the book, she groups songs into the following categories:

- Dream songs
- Hunting songs
- Miscellaneous songs

Songs connected with ceremonies (Ceremonial songs)

Songs connected with expeditions to obtain salt

Songs connected with legends:

Songs of the story of the Ashes people

Songs of the story of the origin of the flute

Songs of the story of the gambler

Songs for the entertainment of children

Songs of the Bat Dance

Songs of the kicking-ball race

Songs used in treatment of the sick (Koöp and Komotan illness)

War songs

In the **DESCRIPTION** entry for each cylinder, the genre designations are shown in brackets following the song titles. Where the BAE catalog cards list a general category such as "Songs connected with legend" and, in some cases, "Songs used in treatment of the sick," the entry is modified to indicate the appropriate subdivision.

The BAE catalog cards contain several recurring misspellings of singers' names: Sivariano Garcia is labeled "Silvariano" and Leonardo Rios becomes "Leonard Rice."

The first twelve cylinders in the collection are marred by severe tracking problems, resulting in duplication times almost twice the length of the actual program. Some of the later cylinders (2720 and 2721, for example) contain segments that may be repetitions of the identified song or possibly other songs in a set (*Papago Music*, p. 140) or what Densmore calls "companion songs" (p. 114).

The last three cylinders in the collection were among a group of recordings Densmore added to her BAE materials in 1944. The Library of Congress recording engineer identifies them by a series of cylinder numbers that have since been reassigned. The new number is listed at the beginning of each entry; the

former number is included in the **NOTES**. One of these cylinders, 3779, is a duplicate of cylinder 2620; it was made in Minneapolis, probably with the equipment available to Densmore at radio station WCCO.

Densmore edited an LP album called *Songs of the Papago* (Library of Congress AFS L31) using songs from this collection. These songs will be marked in the **NOTES** by [L31] plus the side and band number.

Perspective on Densmore's brief work with Papago music and culture may be gained by examining studies that precede and follow hers, those, for example, of Carl Lumholtz and Ruth M. Underhill. Though he did not

make recordings among the Papago as he had among Huichol people in the 1890s, Lumholtz traveled to Papago communities in Arizona and Sonora in 1909–10. His ethnographic descriptions accompanied by a detailed map of the Papago rancherias of the day are found in *New Trails in Mexico* (London: T. Fisher Unwin, 1912). Underhill's *Papago Indian Religion and Singing for Power* contain examples of translated texts drawn from the five hundred songs she collected between 1931 and 1935. One of the people she worked with, José Antón of Pisinimo (*Papago Indian Religion*, p. 337), was probably the man Densmore called Jose Antoin.



Sivariano Garcia, Harry Encinas, and José Panco pounding basket drum. Densmore photograph, BAE Bulletin 90, Plate 7. Courtesy of Smithsonian Institution (Photo No. 55,753)

PAPAGO (TOHONO O'ODHAM) MUSIC
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	2597	TIME	4:57
AFS NO.	10,606: A1	QUALITY	poor
BAE CAT. NO.	910		

DESCRIPTION 1) "Many spirits leading westward"--910 [Song used in treatment of the Koöp illness].
2) [:38--Repetition].
3) [3:33--Repetition].

PERFORMER Sivariano Garcia (1)
LOCATION San Xavier, Arizona
DATE February 28-March 27, 1920

NOTES Tracking problem throughout is responsible for the excessively long duplication time of this and the following cylinders (up to 2,610). 2) overlaps 1) for a few seconds. 3) cuts off abruptly.
Field no. 5. Transcription on p. 104.

CYLINDER NO.	2598	TIME	
AFS NO.	[10,606: A2?]	QUALITY	
BAE CAT. NO.	911		

DESCRIPTION "In the medicine man's house"--911 [Song used in treatment of the Koöp illness].

PERFORMER Sivariano Garcia (2)
LOCATION San Xavier, Arizona
DATE February 28-March 27, 1920

NOTES Apparently not transferred from disc to preservation tape. Field no. 6. Transcription on p. 105.

CYLINDER NO.	2599	TIME	4:34
AFS NO.	10,606: B1	QUALITY	poor
BAE CAT. NO.	912		

DESCRIPTION Song concerning the white bees--912 [Song used in treatment of the Koöp illness].

PERFORMER Sivariano Garcia (3)
LOCATION San Xavier, Arizona
DATE February 28-March 27, 1920

NOTES Tracking problem throughout. Field no. 7.
Transcription on p. 106.

CYLINDER NO.	2600	TIME	4:52
AFS NO.	10,606: B2	QUALITY	poor
BAE CAT. NO.	913		

DESCRIPTION Song concerning the white mountains--913 [Song used in treatment of the Koöp illness].

PERFORMER Sivariano Garcia (4)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Tracking problem throughout. Field no. 8.
Transcription on p. 107.

CYLINDER NO.	2601	TIME	4:33
AFS NO.	10,607: A2	QUALITY	poor
BAE CAT. NO.	914		

DESCRIPTION "We smoke together"--914 [Song used in treatment of the Koöp illness].

PERFORMER Sivariano Garcia (5)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Tracking problem throughout. Surface noise. This and the following cylinder are recorded in reverse order on the preservation tape. Field no. 9.
Transcription on p. 108.

CYLINDER NO.	2602	TIME	4:54
AFS NO.	10,607: A1	QUALITY	poor
BAE CAT. NO.	915		

DESCRIPTION The meeting with Elder Brother--915 [Song used in treatment of the Koöp illness].

PERFORMER Sivariano Garcia (6)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Tracking problem throughout. Surface noise. Field no. 10. Transcription on p. 109.

CYLINDER NO.	2603	TIME	4:40
AFS NO.	10,607: A3	QUALITY	poor
BAE CAT. NO.	916		

DESCRIPTION Song concerning the black snake--916 [Song used in treatment of the Koöp illness].

PERFORMER Sivariano Garcia (7)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Tracking problem throughout. Surface noise. Field no. 11. Transcription on p. 110.

CYLINDER NO.	2604	TIME	4:42
AFS NO.	10,607: B1	QUALITY	poor
BAE CAT. NO.	917		

DESCRIPTION "The rocks are shaking"--917 [Song used in treatment of the Koöp illness].

PERFORMER Sivariano Garcia (8)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Tracking problem throughout. Surface noise. Field no. 12. Transcription on p. 111.

CYLINDER NO.	2605	TIME	5:04
AFS NO.	10,607: B2	QUALITY	poor
BAE CAT. NO.	918		

DESCRIPTION "Yonder the flames leap upward"--918 [War song].

PERFORMER Sivariano Garcia (9)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Tracking problem throughout. Surface noise. Beating after 2:50. Field no. 13. Transcription on p. 176.

CYLINDER NO.	2606	TIME	4:53
AFS NO.	10,607: B3	QUALITY	poor
BAE CAT. NO.	919		
DESCRIPTION	Song before starting on the warpath--919 [War song].		
PERFORMER	Sivariano Garcia (10)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Tracking problem throughout. Field no. 14. Transcription on p. 177.		

CYLINDER NO.	2607	TIME	4:50
AFS NO.	10,608: A1	QUALITY	poor
BAE CAT. NO.	920		
DESCRIPTION	"The Apache hid behind trees"--920 [War song].		
PERFORMER	Sivariano Garcia (11)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Tracking problem throughout. Surface noise. Field no. 15. Transcription on p. 178.		

CYLINDER NO.	2608	TIME	4:49
AFS NO.	10,608: A2	QUALITY	poor
BAE CAT. NO.	921		
DESCRIPTION	"While we drink the wine"--921 [War song].		
PERFORMER	Sivariano Garcia (12)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Tracking problem throughout. Beating after 3:40. At 1:46, the singer pauses in mid-phrase, then starts it again. Field no. 16. Transcription on p. 179.		

CYLINDER NO.	2609	TIME	3:10
AFS NO.	10,608: A3	QUALITY	fair
BAE CAT. NO.	922		
DESCRIPTION	"The songs are beginning"--922 [Ceremonial song].		
PERFORMER	Sivariano Garcia (13)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Tracking problem eases after 1:50. Surface noise. Field no. 17. Transcription on p. 163.		

CYLINDER NO.	2610	TIME	2:29
AFS NO.	10,608: B1	QUALITY	good
BAE CAT. NO.	923		
DESCRIPTION	Opening song of the war camp--923 [War song].		
PERFORMER	Sivariano Garcia (17)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Surface noise. Field no. 21. Transcription on p. 181.		

CYLINDER NO.	2611	TIME	2:25
AFS NO.	10,608: B2	QUALITY	good
BAE CAT. NO.	924		
DESCRIPTION	"Help us locate our enemies"--924 [War song].		
PERFORMER	Sivariano Garcia (18)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Sound fades out near the end. Field no. 22. Transcription on p. 181.		

CYLINDER NO.	2612	TIME	2:25
AFS NO.	10,608: B3	QUALITY	good
BAE CAT. NO.	925		
DESCRIPTION	Song for the enemies' country--925 [War song].		
PERFORMER	Sivariano Garcia (19)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Rather faint sound. Field no. 23. Transcription on p. 183.		

CYLINDER NO.	2613	TIME	2:30
AFS NO.	10,608: B4	QUALITY	good
BAE CAT. NO.	926		
DESCRIPTION	Song to bring the clouds--926 [War song].		
PERFORMER	Sivariano Garcia (24)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Sound rather faint during first half of program. Field no. 28. [LABEL]: "N.B. Record ends with end of song." Transcription on p. 184.		

CYLINDER NO.	2614	TIME	2:37
AFS NO.	10,609: A1	QUALITY	fair/good
BAE CAT. NO.	927		

DESCRIPTION "I am going to another part of Elder Brother's land"--927 [War song].

PERFORMER Sivariano Garcia (25)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Muffled sound initially; surface noise. The song ends abruptly. Field no. 29. Transcription on p. 197.

CYLINDER NO.	2615	TIME	2:34
AFS NO.	10,609: A2	QUALITY	good
BAE CAT. NO.	928		

DESCRIPTION "A whirlwind is singing"--928 [War song].

PERFORMER Sivariano Garcia (26)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Surface noise. Beating after 1:40. Field no. 30. Transcription on p. 198.

CYLINDER NO.	2616	TIME	2:23
AFS NO.	10,609: A3	QUALITY	good
BAE CAT. NO.	929		

DESCRIPTION "It is the woodpecker"--929 [War song].

PERFORMER Sivariano Garcia (27)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Surface noise. Field no. 31. Transcription on p. 199.

CYLINDER NO.	2617	TIME	2:28
AFS NO.	10,609: A4	QUALITY	good
BAE CAT. NO.	930		

DESCRIPTION "The eagle is talking"--930 [War song].

PERFORMER Sivariano Garcia (28)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Somewhat muffled sound. Field no. 32. Transcription on p. 200. [L31: B9]

CYLINDER NO.	2618	TIME	2:28
AFS NO.	10,609: B1	QUALITY	good
BAE CAT. NO.	931		

DESCRIPTION "Brown owls"--931 [Song used in treatment of the sick].
 PERFORMER Sivariano Garcia (29)
 LOCATION San Xavier, Arizona
 DATE February 28-March 27, 1920

NOTES Muffled sound. Field no. 33. Transcription on p. 117. Cylinders 2618 through 2640 contain songs belonging to Owl Woman.

CYLINDER NO.	2619	TIME	2:26
AFS NO.	10,609: B2	QUALITY	good
BAE CAT. NO.	932		

DESCRIPTION "In the blue night"--932 [Song used in treatment of the sick].
 PERFORMER Sivariano Garcia (30)
 LOCATION San Xavier, Arizona
 DATE February 28-March 27, 1920

NOTES Faint, muffled sound. Song ends with echoing. Field no. 34. Transcription on p. 118.

CYLINDER NO.	2620	TIME	2:12
AFS NO.	10,609: B3	QUALITY	good/fair
BAE CAT. NO.	933		

DESCRIPTION "The owl feather"--933 [Song used in treatment of the sick].
 PERFORMER Sivariano Garcia (31)
 LOCATION San Xavier, Arizona
 DATE February 28-March 27, 1920

NOTES Faint, muffled; sound fades out between 0:56 and 1:07. Beating in the second half of the program. Field no. 35. Transcription on p. 119. This cylinder was duplicated in 1928; the duplicate is also in the Library of Congress collection (see cylinder 3779).

CYLINDER NO.	2621	TIME	2:29
AFS NO.	10,609: B4	QUALITY	good
BAE CAT. NO.	934		
DESCRIPTION	"They came hooting"--934 [Song used in treatment of the sick].		
PERFORMER	Sivariano Garcia (32)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Muffled sound. Field no. 36. Transcription on p. 119.		

CYLINDER NO.	2622	TIME	2:21
AFS NO.	10,610: A1	QUALITY	good/fair
BAE CAT. NO.	935		
DESCRIPTION	"In the dark I enter"--935 [Song used in treatment of the sick].		
PERFORMER	Sivariano Garcia (33)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Faint, muffled sound. Beating and tracking problems at the end. Field no. 37. Transcription on p. 20.		

CYLINDER NO.	2623	TIME	2:34
AFS NO.	10,610: A2	QUALITY	good
BAE CAT. NO.	936		
DESCRIPTION	"His heart is almost covered with night"--936 [Song used in treatment of the sick].		
PERFORMER	Sivariano Garcia (34)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Muffled sound. Field no. 38. Transcription on p. 121.		

CYLINDER NO.	2624	TIME	2:33
AFS NO.	10,610: A3	QUALITY	good
BAE CAT. NO.	937		

DESCRIPTION "I see spirit-tufts of white feathers"--937 [Song used in treatment of the sick].

PERFORMER Sivariano Garcia (35)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Surface noise. Faint, muffled sound. Song ends abruptly. Field no. 39. Transcription on p. 122.

CYLINDER NO.	2625	TIME	2:26
AFS NO.	10,610: A4	QUALITY	good
BAE CAT. NO.	938		

DESCRIPTION "Yonder lies the spirit land"--938 [Song used in treatment of the sick].

PERFORMER Sivariano Garcia (36)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Momentary sound drop out near the beginning. Surface noise. Field no. 40. Transcription on p. 123.

CYLINDER NO.	2626	TIME	2:29
AFS NO.	10,610: B1	QUALITY	good
BAE CAT. NO.	939		

DESCRIPTION Song of a spirit--939 [Song used in treatment of the sick].

PERFORMER Sivariano Garcia (38)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Muffled sound. Field no. 42. Transcription on p. 124.

CYLINDER NO.	2627	TIME	
AFS NO.	Unassigned	QUALITY	
BAE CAT. NO.	940		
DESCRIPTION	"We will join them"--940 [Song used in treatment of the sick].		
PERFORMER	Sivariano Garcia (39)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Cylinder broken; not duplicated. [LABEL]: "Broken when opened for cataloguing--M.W.T." Field no. 43. Transcription on p. 125.		

CYLINDER NO.	2628	TIME	2:29
AFS NO.	10,610: B2	QUALITY	fair
BAE CAT. NO.	941		
DESCRIPTION	"My feathers"--941 [Song used in treatment of the sick].		
PERFORMER	Sivariano Garcia (40)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Beating. Field no. 44. [LABEL]: "N.B. Correct [singing?] is at the 1st part of 2nd rend." [followed by a repeated dotted-eighth and sixteenth note pattern]. Transcription on p. 125.		

CYLINDER NO.	2629	TIME	
AFS NO.	Unassigned	QUALITY	
BAE CAT. NO.	942		
DESCRIPTION	"The women are singing"--942 [Song used in treatment of the sick].		
PERFORMER	Sivariano Garcia (41)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Cylinder broken; not duplicated. [LABEL]: "Broken." Field no. 45. Transcription on p. 126.		

CYLINDER NO.	2630	TIME	2:26
AFS NO.	10,610: B3	QUALITY	good
BAE CAT. NO.	943		

DESCRIPTION "There I will see the dawn"--943 [Song used in treatment of the sick].

PERFORMER Sivariano Garcia (45)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Muffled sound; surface noise. Field no. 49.
Transcription on p. 129.

CYLINDER NO.	2631	TIME	2:26
AFS NO.	10,610: B4	QUALITY	good/fair
BAE CAT. NO.	944		

DESCRIPTION "I run toward the east"--944 [Song used in treatment of the sick].

PERFORMER Sivariano Garcia (46)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Faint, muffled sound; text unclear. Field no. 50.
Transcription on p. 129.

CYLINDER NO.	2632	TIME	2:32
AFS NO.	10,611: A1	QUALITY	good/fair
BAE CAT. NO.	945		

DESCRIPTION "I die here"--945 [Song used in treatment of the sick].

PERFORMER Sivariano Garcia (47)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Muffled sound. Song ends abruptly. Field no. 51.
Transcription on p. 130.

CYLINDER NO.	2633	TIME	2:22
AFS NO.	10,611: A2	QUALITY	fair/good
BAE CAT. NO.	946		

DESCRIPTION "I could see the daylight coming"--946 [Song used in treatment of the sick].

PERFORMER Sivariano Garcia (48)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Faint, muffled sound. Surface noise. Field no. 52. Transcription on p. 131.

CYLINDER NO.	2634	TIME	2:33
AFS NO.	10,611: A3	QUALITY	good/fair
BAE CAT. NO.	947		

DESCRIPTION "The dawn approaches"--947 [Song used in treatment of the sick].

PERFORMER Sivariano Garcia (49)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Muffled sound. Field no. 53. Transcription on p. 132.

CYLINDER NO.	2635	TIME	2:17
AFS NO.	10,611: A4	QUALITY	good/fair
BAE CAT. NO.	948		

DESCRIPTION "The owl feather is looking for the dawn"--948 [Song used in treatment of the sick].

PERFORMER Sivariano Garcia (50)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Muffled sound. Field no. 54. Transcription on p. 133.

CYLINDER NO.	2636	TIME	2:07
AFS NO.	10,611: B1	QUALITY	fair
BAE CAT. NO.	949		

DESCRIPTION "The morning star"--949 [Song used in treatment of the sick].

PERFORMER Sivariano Garcia (51)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Faint, muffled sound. Beating after 0:30.
Field no. 55. Transcription on p. 133.

CYLINDER NO.	2637	TIME	2:32
AFS NO.	10,611: B2	QUALITY	good/fair
BAE CAT. NO.	950		

DESCRIPTION Song of a medicine woman on seeing that a sick person will die--950 [Song used in treatment of the sick].

PERFORMER Sivariano Garcia (52)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Muffled sound. Surface noise. Field no. 56.
Transcription on p. 134.

CYLINDER NO.	2638	TIME	2:28
AFS NO.	10,611: B3	QUALITY	good
BAE CAT. NO.	951		

DESCRIPTION "I am going to see the land"--951 [Song used in treatment of the sick].

PERFORMER Sivariano Garcia (53)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Muffled sound. Tracking problem near the end. Song ends abruptly. Field no. 57. Transcription on p. 127.

CYLINDER NO.	2639	TIME	2:19
AFS NO.	10,611: B4	QUALITY	good
BAE CAT. NO.	952		

DESCRIPTION "I run toward Ashes Hill"--952 [Song used in treatment of the sick].

PERFORMER Sivariano Garcia (54)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Muffled sound. Field no. 58. Transcription on p. 127.

CYLINDER NO.	2640	TIME	2:33
AFS NO.	10,612: A1	QUALITY	good
BAE CAT. NO.	953		

DESCRIPTION "The waters of the spirits"--953 [Song used in treatment of the sick].

PERFORMER Sivariano Garcia (55)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Surface noise. Field no. 59. Transcription on p. 128.

CYLINDER NO.	2641	TIME	2:35
AFS NO.	10,612: A2-A3	QUALITY	good
BAE CAT. NO.	954; 955		

DESCRIPTION 1) "Am I an eagle"--954 [Song connected with the story of the gambler].

2) [1:15] "Feather meal give me to drink"--955 [Song connected with the story of the gambler].

PERFORMER Sivariano Garcia (57), (58)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Somewhat muffled. Surface noise. Beating in the second half of the program. 2) ends abruptly.

Field nos. 61, 62. Transcriptions on pp. 37, 43.

CYLINDER NO.	2642	TIME	2:36
AFS NO.	10,612: A4-A5	QUALITY	good
BAE CAT. NO.	956; 957		
DESCRIPTION	1) "My feathers are growing longer"--956 [Song connected with the story of the gambler]. 2) [1:05] "The eagle will destroy us all"--957 [Song connected with the story of the gambler].		
PERFORMER	Sivariano Garcia (59), (60)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Muffled sound. 2) ends abruptly. Field nos. 63, 64. Transcriptions on pp. 44-45.		

CYLINDER NO.	2643	TIME	2:54
AFS NO.	10,612: A6	QUALITY	good
BAE CAT. NO.	958; 959		
DESCRIPTION	1) [:26] "He walked up the slippery rocks"--958 [Song connected with the story of the gambler]. 2) [1:31] Song to overcome fear--959 [Song connected with the story of the gambler].		
PERFORMER	Sivariano Garcia (61), (62)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Muffled sound. Field nos. 65, 66. Transcriptions on pp. 48-49.		

CYLINDER NO.	2644	TIME	2:21
AFS NO.	10,612: B1	QUALITY	good/fair
BAE CAT. NO.	960		
DESCRIPTION	1) Song to put the eagle to sleep--960 [Song connected with the story of the gambler]. 2) [1:16--"Are you dead with sleep?"].		
PERFORMER	Sivariano Garcia (63), (64)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Muffled sound, fading somewhat at 0:50. Field nos. 67, 68. [LABEL]: "Probably contains an untranscribed song." Transcription of 960 and text of the other song on p. 51. 960--[L31: A4].		

CYLINDER NO.	2645	TIME	2:36
AFS NO.	10,612: B2	QUALITY	good
BAE CAT. NO.	961; 962		

DESCRIPTION 1) Song of the old woman who attended Elder Brother--
961 [Song connected with the story of the gambler].
2) [1:07] "The rocks are making a noise"--962 [Song
connected with story of the origin of the flute].

PERFORMER Sivariano Garcia (65), (66)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Muffled sound. 2) ends abruptly. The catalog card for
962 had indicated that the record was "not located" but
it is on this cylinder. Field nos. 69, 70.
Transcriptions on pp. 53, 55. 961--[L31: A5].

CYLINDER NO.	2646	TIME	2:26
AFS NO.	10,612: B3-B4	QUALITY	good
BAE CAT. NO.	963; 964		

DESCRIPTION 1) Song when restoring the boy to life--963 [Song
connected with story of the origin of the flute].
2) Lamenting the dead eagles--964 [Song connected
with story of the origin of the flute].

PERFORMER Sivariano Garcia (67), (68)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Muffled sound. Field nos. 71, 72. Transcriptions on
pp. 57-58.

CYLINDER NO.	2647	TIME	2:39
AFS NO.	10,612: B5-B6	QUALITY	good/fair
BAE CAT. NO.	965; 966		

DESCRIPTION 1) [Song fragment].
2) [:14] "I will pull out their feathers"--965 [Song
connected with story of the origin of the flute].
3) [1:15] Song after making the bow and arrows--966
[Song connected with story of the origin of the
flute].

PERFORMER Sivariano Garcia (69), (70)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Faint, muffled sound. 3) ends abruptly. Field
nos. 73, 74. Transcriptions on pp. 59-60.

CYLINDER NO.	2648	TIME	2:20
AFS NO.	10,613: A1-A2	QUALITY	good
BAE CAT. NO.	967; 968		

DESCRIPTION 1) "Four fires on the ground"--967 [Song connected with story of the origin of the flute].
2) [1:11] "Who is going to marry me?"--968 [Song connected with story of the origin of the flute].

PERFORMER Sivariano Garcia (71), (72)
LOCATION San Xavier, Arizona
DATE February 28-March 27, 1920

NOTES Muffled sound. Field nos. 75, 76. Transcriptions on pp. 63, 64. 967--[L31: A6].

CYLINDER NO.	2649	TIME	2:25
AFS NO.	10,613: A3-A4	QUALITY	good
BAE CAT. NO.	969; 970		

DESCRIPTION 1) "The girls are approaching"--969 [Song connected with story of the origin of the flute].
2) [1:10] "A fillet of white eagle down"--970 [Song connected with story of the origin of the flute].

PERFORMER Sivariano Garcia (73), (74)
LOCATION San Xavier, Arizona
DATE February 28-March 27, 1920

NOTES Faint, muffled sound. Field nos. 77, 78. Transcriptions on p. 65. 969--[L31: A7].

CYLINDER NO.	2650	TIME	2:19
AFS NO.	10,613: A5-A6	QUALITY	good/fair
BAE CAT. NO.	971; 972		

DESCRIPTION 1) Song on the mountain top--971 [Song connected with story of the origin of the flute].
2) [1:11] "Terrible in its power to destroy"--972 [Song connected with story of the origin of the flute].

PERFORMER Sivariano Garcia (75), (76)
LOCATION San Xavier, Arizona
DATE February 28-March 27, 1920

NOTES Faint, muffled sound. Field nos. 79, 80. Transcriptions on pp. 68, 70.

CYLINDER NO.	2651	TIME	2:30
AFS NO.	10,613: A7-A8	QUALITY	fair
BAE CAT. NO.	973; 974		
DESCRIPTION	1) Song to make the boy invisible--973 [Song connected with story of the origin of the flute]. 2) [1:09] "The man who has no joy"--974 [Limo song connected with story of the origin of the flute].		
PERFORMER	Sivariano Garcia (77), (78)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Faint, muffled sound; beating. Field nos. 81, 82. Transcriptions on pp. 73, 75. 973--[L31: A8].		

CYLINDER NO.	2652	TIME	2:33
AFS NO.	10,613: B1-B2	QUALITY	good/fair
BAE CAT. NO.	975; 976		
DESCRIPTION	1) "From one dance circle to another"--975 [Limo song connected with story of the origin of the flute]. 2) [1:01] Song of the women by the sea--976 [Song connected with story of the origin of the flute].		
PERFORMER	Sivariano Garcia (79), (80)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Faint, muffled sound. 2) ends in the middle of a rendition. Field nos. 83, 84. Transcriptions on pp. 75-76.		

CYLINDER NO.	2653	TIME	0:56
AFS NO.	10,621: B4	QUALITY	good
BAE CAT. NO.	[977]; 1066		
DESCRIPTION	"I will toss up the sticks"--1066 [Song connected with legend].		
PERFORMER	[Leonardo Rios (7)]; Sivariano Garcia (81)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Surface noise. The first song on the cylinder, "It is time to pay your wager"--977, apparently was not transferred to disc. Field nos. 108, 109. Transcriptions on pp. 80, 79.		

CYLINDER NO.	2654	TIME	2:30
AFS NO.	10,613: B3-B4	QUALITY	good/fair
BAE CAT. NO.	978; 979		
DESCRIPTION	1) "We must run"--978 [Song of the kicking-ball race]. 2) [1:08] "You make me drink red water"--979 [Ceremonial song].		
PERFORMER	Mattias Hendricks (1), (2)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Faint, muffled sound. 2) fades out at the end. Field nos. 114, 115. Transcriptions on pp. 201, 161. 978--[L31: B10].		

CYLINDER NO.	2655	TIME	2:30
AFS NO.	10,613: B5-B6	QUALITY	good/fair
BAE CAT. NO.	980; 981		
DESCRIPTION	1) Song of Elder Brother after returning to life--980 [Song connected with story of the Ashes people]. 2) [:57--Repetition of a section of preceding song]. 3) [1:19] Song before emerging from Ashes Hill--981 [Song connected with story of the Ashes people].		
PERFORMER	Mattias Hendricks (4), (5)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Tracking problems. Faint, muffled sound. Field nos. 117, 118. Transcriptions on pp. 22, 24. 981--[L31: A3].		

CYLINDER NO.	2656	TIME	2:28
AFS NO.	10,613: B7-B8	QUALITY	good
BAE CAT. NO.	981; 982		
DESCRIPTION	1) Song before emerging from Ashes Hill (duplicate)--981 [Song connected with story of the Ashes people]. 2) [1:00] Song after emerging from Ashes Hill--982 [Song connected with story of the Ashes people].		
PERFORMER	Mattias Hendricks (5), (6)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Muffled sound. Field nos. 118, 119. Transcriptions on pp. 24-25.		

CYLINDER NO.	2657	TIME	1:57
AFS NO.	10,614: A1	QUALITY	good/fair
BAE CAT. NO.	983		
DESCRIPTION	"The world would burn without the rain"--983 [Song connected with story of the Ashes people].		
PERFORMER	Mattias Hendricks (7)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Muffled sound. Beating at the end. Field no. 120. Transcription on p. 30.		

CYLINDER NO.	2658	TIME	2:18
AFS NO.	10,614: A2-A3	QUALITY	fair
BAE CAT. NO.	984; 985		
DESCRIPTION	1) "White feathers along the edge of the world"--984 [Song connected with story of the Ashes people]. 2) [1:07] "It is Raven Mountain"--985 [Song connected with story of the Ashes people].		
PERFORMER	Mattias Hendricks (8), (9)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Muffled sound; surface noise. Field nos. 121, 122. Transcriptions on pp. 27, 26.		

CYLINDER NO.	2659	TIME	2:29
AFS NO.	10,614: A4-A5	QUALITY	fair/poor
BAE CAT. NO.	986; 987		
DESCRIPTION	1) "I have been in this world a long time"--986 [Song connected with story of the Ashes people]. 2) [1:31] Song with which two boys killed their grandmother--987 [Song connected with story of the Ashes people].		
PERFORMER	Mattias Hendricks (10), (11)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Muffled sound. Surface noise; distortion at the beginning and beating at the end. Sound fragments only between 1:55 and 2:14. Field nos. 123, 124. Transcriptions on pp. 28-29.		

CYLINDER NO.	2660	TIME	2:19
AFS NO.	10,614: A6-A7	QUALITY	fair/good
BAE CAT. NO.	987; 988		

DESCRIPTION 1) Song with which two boys killed their grandmother (duplicate)--987 [Song connected with story of the Ashes people].

 2) [:37] Song of Brown Buzzard after killing Elder Brother--988 [Song connected with story of the Ashes people].

PERFORMER Mattias Hendricks (11), (12)

LOCATION Vomari village, Arizona

DATE December 22-28, 1920

NOTES Muffled sound. Field nos. 124, 125. Transcriptions on pp. 29, 22. 988--[L31: A2].

CYLINDER NO.	2661	TIME	2:26
AFS NO.	10,614: B1-B2	QUALITY	fair/good
BAE CAT. NO.	989; 990		

DESCRIPTION 1) Song of Brown Buzzard after removing his scalp--989 [Song connected with story of the Ashes people].

 2) [1:06] "See my scalp hanging on a pole"--990 [Song connected with story of the Ashes people].

PERFORMER Mattias Hendricks (13), (14)

LOCATION Vomari village, Arizona

DATE December 22-28, 1920

NOTES Muffled; sound drops out momentarily at 0:30. Field nos. 126, 127. Transcriptions of pp. 33-34.

CYLINDER NO.	2662	TIME	2:28
AFS NO.	10,614: B3-B4	QUALITY	good/fair
BAE CAT. NO.	991		

DESCRIPTION 1) Song concerning the talking tree--991 [Song connected with story of the Ashes people].

 2) [1:37--Repetition].

PERFORMER Mattias Hendricks (15)

LOCATION Vomari village, Arizona

DATE December 22-28, 1920

NOTES Faint, muffled sound. Surface noise. Some echoing during 2). Field no. 128. Transcription on p. 23.

CYLINDER NO.	2663	TIME	2:23
AFS NO.	10,614: B5-B6	QUALITY	fair/good
BAE CAT. NO.	992; 993		
DESCRIPTION	1) "I go toward the east"--992 [Ceremonial song]. 2) [1:22] Song for success in a race--993 [Song of the kicking-ball race].		
PERFORMER	Mattias Hendricks (16), (17)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Muffled sound. 2) breaks up at the end. Field nos. 134, 135. Transcriptions on pp. 168, 202.		

CYLINDER NO.	2664	TIME	2:27
AFS NO.	10,614: B7	QUALITY	fair/good
BAE CAT. NO.	994		
DESCRIPTION	1) "My wings make a noise as I fly"--994 [Song of the Bat Dance]. 2) [1:27--Morning song of the Bat Dance].		
PERFORMER	Mattias Hendricks (18), (19)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Muffled sound. 2) breaks up at the end. Field nos. 136, 137. [LABEL]: "Disc. 137." Transcription of 994 and text of the following song on p. 204.		

CYLINDER NO.	2665	TIME	2:28; 1:06
AFS NO.	10,615: A1; 10,619: B5	QUALITY	fair; good
BAE CAT. NO.	995; 1048		
DESCRIPTION	1) Song concerning the lost children--995 [Ceremonial song]. 2) [1:25] Dream song of a captive woman--1048.		
PERFORMER	Mattias Hendricks (20); Jose Ascencio (6)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Faint, muffled sound on 10,615: A1. 2) breaks up at end. The second song was re-recorded on 10,619: B5. Field nos. 138, 139. Transcriptions on pp. 152, 205.		

CYLINDER NO.	2666	TIME	2:23
AFS NO.	10,615: A2-A3	QUALITY	fair
BAE CAT. NO.	996; 997		

DESCRIPTION 1) Song of Elder Brother after he had created the spirits of men--996 [Song connected with the story of the Ashes people].
2) [1:00] Song of Elder Brother after he had created the wind and the clouds--997 [Song connected with story of the Ashes people].

PERFORMER Mattias Hendricks (21), (22)
LOCATION Vomari village, Arizona
DATE December 22-28, 1920

NOTES Faint, muffled sound. Surface noise. Field nos. 150, 151. Transcriptions on p. 20.

CYLINDER NO.	2667	TIME	2:24
AFS NO.	10,615: A4	QUALITY	poor/good
BAE CAT. NO.	998		

DESCRIPTION 1) Song after the inhabitants of Case Grande were killed--998 [Song connected with story of the Ashes people].
2) [:46--First phrase of the song].
3) [:50--Repetition of the song at a higher pitch level].
4) [1:43--Repetition of the song].

PERFORMER Jose Manuel (1)
LOCATION Sells, Arizona
DATE December 28-31, 1920

NOTES Very faint initially. Surface noise. Sound clears up ca. 1:25. Field no. 207. Transcription on p. 31.

CYLINDER NO.	2668	TIME	2:30
AFS NO.	10,615: A5	QUALITY	fair/good
BAE CAT. NO.	999		

DESCRIPTION 1) Song that gave women the strength to carry the burden basket--999 [Song connected with story of the Ashes people].
2) [1:19--Repetition].

PERFORMER Jose Manuel (2)
LOCATION Sells, Arizona
DATE December 28-31, 1920

NOTES Surface noise. Muffled sound. Field no. 208. Transcription on p. 32.

CYLINDER NO.	2669	TIME	2:26
AFS NO.	10,615: B1-B2	QUALITY	fair
BAE CAT. NO.	1000; 1001		
DESCRIPTION	1) Song of Coyote after the flood--1000 [Song connected with story of the Ashes people]. 2) [1:01] Song of Elder Brother after the flood--1001 [Song connected with story of the Ashes people]. 3) [1:58--Repetition of 1001].		
PERFORMER	Jose Manuel (3), (4)		
LOCATION	Sells, Arizona		
DATE	December 28-31, 1920		
NOTES	Surface noise and some beating. Muffled sound. Field nos. 209, 210. Transcriptions on pp. 18-19.		

CYLINDER NO.	2670	TIME	2:28
AFS NO.	10,615: B3-B4	QUALITY	fair/good
BAE CAT. NO.	1002; 1003		

DESCRIPTION 1) "Sing louder"--1002 [War song].
2) [:44--Repetition].
3) [1:26] "I am dancing"--1003 [War song].

PERFORMER Jose Manuel (6), (7)
LOCATION Sells, Arizona
DATE December 28-31, 1920

NOTES Surface noise and occasional beating sound. Temporary fading of the sound at 0:35. 3) breaks off abruptly at the end. Field nos. 212, 213. Transcriptions on pp. 190-91.

CYLINDER NO.	2671	TIME	2:15
AFS NO.	10,615: B5-B6	QUALITY	good/fair
BAE CAT. NO.	1005; 1004		

DESCRIPTION 1) "You beg for food like a woman"--1005 [War song].
2) [1:03] "I have gone through this before you"--1004 [War song].

PERFORMER Jose Manuel (8), [9]
LOCATION Sells, Arizona
DATE December 28-31, 1920

NOTES Surface noise and sporadic beating sound. Field nos. 180, 181. The performer numbers listed on the box are "7" and "8" but "Manuel 7" is on cylinder 2670. Transcriptions on p. 189.

CYLINDER NO.	2672	TIME	2:22
AFS NO.	10,615: B7	QUALITY	good
BAE CAT. NO.	1006		
DESCRIPTION	1) [Unidentified song]. 2) [1:06] "We are making wonderful things"--1006 [Ceremonial song]. 3) [2:00--Repetition of a segment of 1006].		
PERFORMER	Jose Manuel (10), (11)		
LOCATION	Sells, Arizona		
DATE	December 28-31, 1920		
NOTES	Surface noise. Field nos. 182, 184 ("183" is crossed out). Transcription of 1006 on p. 146.		

CYLINDER NO.	2673	TIME	2:25
AFS NO.	10,616: A1-A2	QUALITY	good
BAE CAT. NO.	1007; 1008		
DESCRIPTION	1) "Each singer wears a white feather"--1007 [Ceremonial song]. 2) [:51--Repetition of a segment of 1007]. 3) [1:16] "A flaming light in the east"--1008 [Ceremonial song].		
PERFORMER	Jose Manuel (12), (13)		
LOCATION	Sells, Arizona		
DATE	December 28-31, 1920		
NOTES	Surface noise. Field nos. 185, 186. Transcriptions on pp. 147-48. 1007--[L31: A10].		

CYLINDER NO.	2674	TIME	2:14
AFS NO.	10,616: A3-A4	QUALITY	fair/good
BAE CAT. NO.	1009; 1010		
DESCRIPTION	1) "We are singing in the night"--1009 [Ceremonial song]. 2) [1:18] Song before an expedition to obtain salt--1010.		
PERFORMER	Jose Manuel (14), (15)		
LOCATION	Sells, Arizona		
DATE	December 28-31, 1920		
NOTES	Muffled sound. Surface noise. Field nos. 187, 188. Transcriptions on pp. 142, 171.		

CYLINDER NO.	2675	TIME	1:56
AFS NO.	10,616: A5	QUALITY	good/fair
BAE CAT. NO.	1011		

DESCRIPTION 1) "We will run around the salt bed"--1011 [Song connected with expedition to obtain salt].
2) [1:06--Repetition].

PERFORMER Jose Manuel (16)

LOCATION Sells, Arizona

DATE December 28-31, 1920

NOTES Surface noise. Field no. 189. Transcription on p. 172.

CYLINDER NO.	2676	TIME	2:00
AFS NO.	10,616: A6	QUALITY	good/fair
BAE CAT. NO.	1012		

DESCRIPTION 1) "Cowaka, come and help us sing"--1012 [Ceremonial song].
2) [1:12--Second song addressed to Cowaka].

PERFORMER Jose Manuel (17), (18)

LOCATION Sells, Arizona

DATE December 28-31, 1920

NOTES Surface noise. 2) fades out ca. 1:47, incomplete. Field nos. 190, 191. [LABEL]: "(See rep of 18)." Transcription of 1012 and text of the following song are on p. 169.

CYLINDER NO.	2677	TIME	2:23
AFS NO.	10,616: B1	QUALITY	fair/good
BAE CAT. NO.	1013		

DESCRIPTION 1) [Sound fragments].
2) [:28] Song for success in hunting--1013 [Hunting song].

PERFORMER Jose Manuel (19)

LOCATION Sells, Arizona

DATE December 28-31, 1920

NOTES Surface noise. Tracking problems during 1) and near end. Field no. 192. [ENCLOSED NOTE]: "Complete rend. near end. The 1st phrase is left out in 1st rec. False start." Transcription on p. 211.

CYLINDER NO.	2678	TIME	2:26
AFS NO.	10,616: B2-B3	QUALITY	poor/fair
BAE CAT. NO.	1014; 1015		

DESCRIPTION 1) Song to cure an injury by a horse--1014 [Song used in treatment of the sick].
2) [1:19] "You tied me with a black hair rope--1015 [Song used in treatment of the sick].

PERFORMER Jose Manuel (21), (22)
LOCATION Sells, Arizona
DATE December 28-31, 1920

NOTES Sound fragments only during the first 20 seconds. Surface noise. Sound breaks up in the middle of 2). Field nos. 194, 195. Transcriptions on pp. 99-100.

CYLINDER NO.	2679	TIME	2:15
AFS NO.	10,616: B5	QUALITY	good/fair
BAE CAT. NO.	1016; 1017		

DESCRIPTION 1) "I came from the east"--1016 [Song used in treatment of the sick].
2) [:44--Repetition].
3) [1:27] Song of a black horse--1017 [Song used in treatment of the sick].

PERFORMER Jose Manuel (23), (24)
LOCATION Sells, Arizona
DATE December 28-31, 1920

NOTES Surface noise. Some tracking problems in 2). Field nos. 196, 197. Transcriptions on pp. 100-101.

CYLINDER NO.	2680	TIME	1:34
AFS NO.	10,616: B6	QUALITY	good
BAE CAT. NO.	1018		

DESCRIPTION 1) Song of an unsuccessful hunter--1018 [Hunting song].
2) [:49--Repetition].

PERFORMER Jose Manuel (27)
LOCATION Sells, Arizona
DATE December 28-31, 1920

NOTES Several spoken words follow 2). Field no. 200. Transcription on p. 211.

CYLINDER NO.	2681	TIME	2:23; 1:50
AFS NO.	10,617: A1; 10,617: B3	QUALITY	good
BAE CAT. NO.	1020; 1028		

DESCRIPTION 1) Song concerning a wounded Apache--1020 [War song].
2) [:38] "The wind blows from the sea"--1028 [Song connected with an expedition to obtain salt].
3) [2:06--Repetition of 1028].

PERFORMER Rafael Mendez (2); Jose Hendricks (1)

LOCATION Vomari village, Arizona

DATE December 22-28, 1920

NOTES Surface noise. 3) breaks up at end. 2) and 3) are re-recorded on 10,617: B3. See also cylinder 2710. Field nos. 143, 144. Transcriptions on pp. 193, 173. 1020--[L31: B7]. 1028--[L31: A14].

CYLINDER NO.	2682	TIME	2:25
AFS NO.	10,617: A2	QUALITY	good
BAE CAT. NO.	1021		

DESCRIPTION 1) "They covered me with sunshine"--1021 [Song used in treatment of the sick].
2) [1:35--Repetition, or different song with the same melody].

PERFORMER Rafael Mendez (4), (5)

LOCATION Vomari village, Arizona

DATE December 22-28, 1920

NOTES Muffled sound. Surface noise. 2) ends abruptly. Field nos. 152, 153. [LABEL]: "Disc. 153." Transcription of 1021 on p. 96; text of 2) possibly on the top of p. 97.

CYLINDER NO.	2683	TIME	2:16
AFS NO.	10,617: A3-A4	QUALITY	fair/good
BAE CAT. NO.	1022; 1023		

DESCRIPTION 1) "A painted snake comes out"--1022 [Song used in treatment of the sick].
2) [1:03] Song to a little yellow wasp--1023 [Song used in treatment of the sick].

PERFORMER Rafael Mendez (6), (7)

LOCATION Vomari village, Arizona

DATE December 22-28, 1920

NOTES Muffled sound. Surface noise. Several spoken words follow 2). Field nos. 154, 155. Transcriptions on pp. 97-98. 1023--[L31: B3].

CYLINDER NO.	2684	TIME	1:08; 1:12
AFS NO.	10,617: A5; 10,618: A3	QUALITY	fair/good
BAE CAT. NO.	1024; 1031		
DESCRIPTION	1) Song of the badger medicine--1024 [Song used in treatment of the sick].		
	2) [ca. 1:10] Song of the watchers (b)--1031 [Ceremonial song].		
PERFORMER	Rafael Mendez (8); Jose Hendricks (5)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Surface noise. Slight tracking problems. Several spoken words follow 1). Faint program during 2). Field nos. 156, 157. Transcriptions on pp. 95, 154. 1031--[L31: A11].		

CYLINDER NO.	2685	TIME	2:23
AFS NO.	10,617: B1	QUALITY	good/fair
BAE CAT. NO.	1025; 1026		
DESCRIPTION	1) Song after drinking the wine--1025 [Ceremonial song].		
	2) [1:20] "A blue wind"--1026 [Ceremonial song].		
PERFORMER	Rafael Mendez (9), (10)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Muffled sound. Surface noise. 2) ends with tracking problems. Field nos. 159, 160. Transcriptions on pp. 160, 159. 1026--[L31: A13].		

CYLINDER NO.	2686	TIME	2:24
AFS NO.	10,617: B2	QUALITY	good
BAE CAT. NO.	1027		
DESCRIPTION	Song of the dawn--1027 [Song used in treatment of the Koöp illness].		
PERFORMER	Rafael Mendez (11), plus three unnamed singers		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Surface noise. The unnamed singers (probably Jose Ascencio, Jose and Mattias Hendricks) join in ca. 0:35. Field no. 173. [LABEL]: "all 4 . . .". Transcription on p. 112. [L31: B4]		

CYLINDER NO.	2687	TIME	2:42
AFS NO.	10,617: B4-B5	QUALITY	good
BAE CAT. NO.	1029; 1030		

DESCRIPTION 1) [Song fragment].
 2) [:17] "The rain on the corn and the squash"--1029 [Song connected with an expedition to obtain salt].
 3) [1:31] "The sun rises over the mountain"--1030 [Song connected with an expedition to obtain salt].

PERFORMER Jose Hendricks (2), (3)
 LOCATION Vomari village, Arizona
 DATE December 22-28, 1920

NOTES Faint sound during the first song. Field nos. 145, 146. [LABEL]: "See rep." (a reference to the following cylinder). Transcriptions on pp. 174-75.

CYLINDER NO.	2688	TIME	2:14
AFS NO.	10,618: A1	QUALITY	good
BAE CAT. NO.	1030		

DESCRIPTION 1) "The sun rises over the mountain" (duplicate)--1030 [Song connected with an expedition to obtain salt].
 2) [:49--Repetition].

PERFORMER Jose Hendricks (3)
 LOCATION Vomari village, Arizona
 DATE December 22-28, 1920

NOTES Faint sound. 1) ends abruptly. Scraping sticks are clearly audible during 2). Several spoken words after 2). Field no. 146. Transcription on p. 175.

CYLINDER NO.	2689	TIME	2:26
AFS NO.	10,618: A2	QUALITY	good/fair
BAE CAT. NO.	1032		

DESCRIPTION 1) [Song fragment].
 2) [:19] Song during rain divination--1032 [Ceremonial song].

PERFORMER Jose Hendricks (7)
 LOCATION Vomari village, Arizona
 DATE December 22-28, 1920

NOTES Faint sound. 1) and 2) cut off abruptly. 2) is pitched higher than its preceding fragment. Field no. 165. Transcription on p. 156. [L31: A12]

CYLINDER NO.	2690	TIME	2:10
AFS NO.	10,618: A4	QUALITY	good
BAE CAT. NO.	1033		
DESCRIPTION	1) "The morning shines on Manasi Mountain"--1033 (first verse) [Song used in treatment of the sick]. 2) [1:04--Second verse].		
PERFORMER	Jose Hendricks (8)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Beating after 1:45. Field no. 166. Transcription on p. 87.		

CYLINDER NO.	2691	TIME	0:51; 1:32
AFS NO.	10,618: B1; 10,620: A4	QUALITY	fair
BAE CAT. NO.	1053; 1034		
DESCRIPTION	1) "The robin brings the cold wind"--1053 [Song for the entertainment of children]. 2) [ca. 0:55] "The pigeon and his tiswin lodge"--1034 [Song for the entertainment of children].		
PERFORMER	Jose Ascencio (13); Jose Hendricks (9)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Faint, muffled sound. 2) ends abruptly. Field nos. 169, 170. Transcriptions on pp. 214, 217.		

CYLINDER NO.	2692	TIME	1:28
AFS NO.	10,618: B2	QUALITY	good
BAE CAT. NO.	1035		
DESCRIPTION	Song of Earth Magician when disappearing in the ground--1035 [Song connected with the story of the Ashes people].		
PERFORMER	Jose Hendricks (10)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Surface noise. Field no. 172. Transcription on p. 21. [L31: A1]		

CYLINDER NO.	2693	TIME	2:22
AFS NO.	10,618: B3	QUALITY	good/fair
BAE CAT. NO.	1036		

DESCRIPTION 1) "Sandy loam fields"--1036 [Song used in treatment of the sick].
2) [:46--Repetition].
3) [1:16--Part 2].
4) [1:39--Repetition of Part 2].

PERFORMER Jose Panco (1), (2)
LOCATION San Xavier, Arizona
DATE February 28-March 27, 1920

NOTES Muffled sound. Field nos. 89, 90.
[LABEL]: "These are same tune."
[ATTACHED NOTE]: "There are 2 songs--may or may not have same tune--Play record to see which corresponds to transcription in book--also whether the other should be listed as 'untranscribed.'"
Transcription on p. 92. [L31: B1]

CYLINDER NO.	2694	TIME	2:23
AFS NO.	10,618: B4	QUALITY	good/fair
BAE CAT. NO.	1037		

DESCRIPTION 1) "I will sit and sing"--1037 [Song used in treatment of the sick].
2) [1:13--Part 2].

PERFORMER Jose Panco (3), (4)
LOCATION San Xavier, Arizona
DATE February 28-March 27, 1920

NOTES Faint, muffled sound. Singer's false start at 1:07, followed by several spoken words. Field nos. 91, 92.
[LABEL]: "Note false start J. No. 4."
[ATTACHED NOTE]: "See 1036" (regarding the question if there are one or two songs on the cylinder).
Transcription on p. 93.

CYLINDER NO.	2695	TIME	2:27
AFS NO.	10,619: A1	QUALITY	good/fair
BAE CAT. NO.	1038		

DESCRIPTION 1) "Out of the mountains"--1038 [Song used in treatment of the sick].
2) [1:20--Part 2].

PERFORMER Jose Panco (5), (6)
LOCATION San Xavier, Arizona
DATE February 28-March 27, 1920

NOTES Faint, muffled sound. 2) breaks off abruptly.
Field nos. 93, 94. [ATTACHED NOTE]: "See 1036."
Transcription on p. 93. [L31: B2]

CYLINDER NO.	2696	TIME	2:20
AFS NO.	10,619: A2	QUALITY	good/fair
BAE CAT. NO.	1039		

DESCRIPTION 1) "Singing to the leaves and flowers"--1039 [Song used in treatment of the sick].
2) [1:02--Part 2].

PERFORMER Jose Panco (7), (8)
LOCATION San Xavier, Arizona
DATE February 28-March 27, 1920

NOTES 27 seconds of cylinder sound without any program are between 10,619: A1 and A2. Faint, muffled sound. Overlapping sounds ca. 2:00. Field nos. 95, 96. [LABEL]: "Look out for overlapping."
Transcription on p. 94.

CYLINDER NO.	2697	TIME	2:13
AFS NO.	10,619: A3	QUALITY	good/fair
BAE CAT. NO.	1040		

DESCRIPTION 1) "Toward the mountains"--1040 [Song used in treatment of the sick].
2) [:59--Part 2].

PERFORMER Jose Panco (9), (10)
LOCATION San Xavier, Arizona
DATE February 28-March 27, 1920

NOTES Faint, muffled sound. Some surface noise. Field nos. 97, 98. [ATTACHED NOTE]: "See 1036." Transcription on p. 95.

CYLINDER NO.	2698	TIME	2:24
AFS NO.	10,619: A4-A5	QUALITY	good/fair
BAE CAT. NO.	1041; 1042		
DESCRIPTION	1) Song when administering herb medicine--1041 [Song used in treatment of the sick]. 2) [:50--Repetition]. 3) [1:46] "Brown lizard"--1042 [Song used in treatment of the sick].		
PERFORMER	Jose Panco (11), (12)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Muffled sound. Fading sound on 2). Field nos. 99, 100. Transcriptions on pp. 89, 98.		

CYLINDER NO.	2699	TIME	2:09
AFS NO.	10,619: B1	QUALITY	fair/good
BAE CAT. NO.	1043		
DESCRIPTION	1) "I am running toward the edge of the world"--1043 [Ceremonial song]. 2) [1:01--Repetition].		
PERFORMER	Jose Ascencio (1)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Faint, muffled sound through 1:20. Surface noise. Field no. 129. Transcription on p. 165.		

CYLINDER NO.	2700	TIME	2:15
AFS NO.	10,619: B2-B3	QUALITY	fair
BAE CAT. NO.	1044; 1045		
DESCRIPTION	1) "White blossoms on Baboquivari Mountain"--1044 [Ceremonial song]. 2) [:59] "Cottonwood leaves are falling"--1045 [Ceremonial song].		
PERFORMER	Jose Ascencio (2), (3)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Faint, muffled sound. Field nos. 130, 131. Transcriptions on p. 166.		

CYLINDER NO.	2701	TIME	2:02
AFS NO.	10,619: B4	QUALITY	fair/good
BAE CAT. NO.	1049		
DESCRIPTION	1) Song of the watchers (a)--1049 [Ceremonial song]. 2) [1:04--Repetition at a higher pitch level].		
PERFORMER	Jose Ascencio (7)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Faint, muffled sound. Surface noise. Field no. 140. Transcription on p. 154.		

CYLINDER NO.	2702	TIME	2:22
AFS NO.	10,620: A1	QUALITY	fair/good
BAE CAT. NO.	1050		
DESCRIPTION	1) [Unidentified song]. 2) [1:06] "The corn on Frog Mountain"--1050 [Ceremonial song].		
PERFORMER	Jose Ascencio (9), (10)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Muffled sound that fades out at times in 1). Field nos. 161, 162. [ATTACHED NOTE]: "See 1036." Transcription of 1050 on p. 145.		

CYLINDER NO.	2703	TIME	2:21
AFS NO.	10,620: A2-A3	QUALITY	fair
BAE CAT. NO.	1051; 1052		
DESCRIPTION	1) Opening song of the Bat Dance--1051. 2) [1:24] "The squirrel and the mesquite beans"--1052 [Song for the entertainment of children].		
PERFORMER	Jose Ascencio (11), (12)		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	Muffled sound. Field nos. 167, 168. Transcriptions on pp. 203, 213.		

CYLINDER NO.	2704	TIME	2:21
AFS NO.	10,620: A5	QUALITY	good/fair
BAE CAT. NO.	1054		
DESCRIPTION	1) "I am going to the mountain"--1054 [Dream song]. 2) [1:20--Repetition].		
PERFORMER	Victoria (1)		
LOCATION	Sells, Arizona		
DATE	December 28-31, 1920		
NOTES	Muffled sound. Some beating after 1:00. 2) breaks off at the end. Field no. 202. Transcription on p. 206.		

CYLINDER NO.	2705	TIME	2:11
AFS NO.	10,620: B1	QUALITY	good/fair
BAE CAT. NO.	1055		
DESCRIPTION	1) "I wandered away"--1055 [Dream song]. 2) [:56--Fragment of 1054]. 3) [1:11--Repetition of 1055].		
PERFORMER	Victoria (2)		
LOCATION	Sells, Arizona		
DATE	December 28-31, 1920		
NOTES	Surface noise. 2) breaks off with a laugh. Field no. 203. Transcription on p. 206.		

CYLINDER NO.	2706	TIME	2:17
AFS NO.	10,620: B2	QUALITY	good
BAE CAT. NO.	1056		
DESCRIPTION	1) "The thunder sounds in the east"--1056 [Dream song]. 2) [1:11--Repetition].		
PERFORMER	Victoria (3)		
LOCATION	Sells, Arizona		
DATE	December 28-31, 1920		
NOTES	Muffled sound. Surface noise. Field no. 204. Transcription on p. 208.		

CYLINDER NO.	2707	TIME	1:52
AFS NO.	10,620: B3	QUALITY	good
BAE CAT. NO.	1057		
DESCRIPTION	1) "I went to the edge of the world"--1057 [Dream song]. 2) [:47--Repetition].		
PERFORMER	Victoria (4)		
LOCATION	Sells, Arizona		
DATE	December 28-31, 1920		
NOTES	Muffled sound. Surface noise. Field no. 205. Transcription on p. 207.		

CYLINDER NO.	2708	TIME	0:56; 1:23
AFS NO.	10,620: B4; 10,622: A3	QUALITY	good/fair
BAE CAT. NO.	1070; 1058		
DESCRIPTION	1) "I met a Mexican"--1070 [Song for the entertainment of children]. 2) [ca. 1:00] Song while tiswin is distributed--1058 [Ceremonial song].		
PERFORMER	Juana Maria (4); Victoria (6)		
LOCATION	Sells, Arizona		
DATE	December 28-31, 1920		
NOTES	Muffled sound. Surface noise. 2) breaks off abruptly. Field nos. 217, 218. Transcriptions on pp. 216, 157. 1070--[L31: B11].		

CYLINDER NO.	2709	TIME	2:24
AFS NO.	10,621: A3-A4	QUALITY	good
BAE CAT. NO.	1059; 1060		
DESCRIPTION	1) "White mountain birds were singing"--1059 [Dream song]. 2) [1:32] "A black crow"--1060 [Dream song].		
PERFORMER	Victoria (7), (8)		
LOCATION	Sells, Arizona		
DATE	December 28-31, 1920		
NOTES	Surface noise. Several spoken words follow 1). Field nos. 219, 220. Transcriptions on p. 209. 1059--[L31: B5]. 1060--[L31: B6].		

CYLINDER NO.	2710	TIME	2:01
AFS NO.	10,621: A1-A2	QUALITY	good/fair
BAE CAT. NO.	1019; 1020		
DESCRIPTION	1) "A place of many springs"--1019 [War song]. 2) [:54] Song concerning a wounded Apache--1020 [War song].		
PERFORMER	Rafael Mendez (1), (2), plus an unnamed man		
LOCATION	Vomari village, Arizona		
DATE	December 22-28, 1920		
NOTES	The cylinder box was incorrectly labeled as "1059, 1060." Muffled sound. 2) includes yells by the unnamed person (perhaps Jose Hendricks, cf. cylinder 2681), as shown in the transcription on p. 193. Field nos. 142, 143. [LABEL]: "Rep of 142. 143-- [illegible] yells." Transcription of 1019 on p. 192. 1020--[L31: B7].		

CYLINDER NO.	2711	TIME	2:13
AFS NO.	10,621: A5	QUALITY	good/fair
BAE CAT. NO.	1061		
DESCRIPTION	1) "I sat under Santa Rita mountains"--1061 [Dream song]. 2) [1:08--Unidentified song].		
PERFORMER	Victoria (9), (10)		
LOCATION	Sells, Arizona		
DATE	December 28-31, 1920		
NOTES	Muffled sound. Surface noise; some beating. Field nos. 221, 222. Transcription of 1061 on p. 210.		

CYLINDER NO.	2712	TIME	1:41
AFS NO.	10,621: A6	QUALITY	good/fair
BAE CAT. NO.	1062		
DESCRIPTION	1) "The little captive children"--1062 [War song]. 2) [:59--Repetition].		
PERFORMER	Victoria (5)		
LOCATION	Sells, Arizona		
DATE	December 28-31, 1920		
NOTES	Surface noise. Field no. 214. Transcription on p. 187. [L31: B8]		

CYLINDER NO.	2713	TIME	2:20
AFS NO.	10,621: B1	QUALITY	good
BAE CAT. NO.	1063		
DESCRIPTION	1) "Clouds roll toward me"--1063 [Ceremonial song]. 2) [1:14--Unidentified; possibly a general dancing song].		
PERFORMER	Leonardo Rios (2), (3)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Surface noise. Some beating after 0:50. 2) is superimposed on 1) momentarily. Field nos. 103, 104. [LABEL]: "Discard 104." Transcription of 1063 on p. 135, and the text of an untranscribed general dancing song on p. 136.		

CYLINDER NO.	2714	TIME	2:23
AFS NO.	10,621: B2-B3	QUALITY	good
BAE CAT. NO.	1064; 1065		
DESCRIPTION	1) "Great white birds over the ocean"--1064 [Ceremonial song]. 2) [:53] "The dwelling place of the sun"--1065 [Ceremonial song]. 3) [1:39--Unidentified song].		
PERFORMER	Leonardo Rios (4), (5), (6)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Surface noise. 3) ends abruptly. Field nos. 105, 106, 107. [LABEL]: "Discard 107." Transcriptions of the first two songs on pp. 136-37. The text on p. 137 may belong to the last song. 1065--[L31: A9].		

CYLINDER NO.	2715	TIME	2:08
AFS NO.	10,621: B5	QUALITY	good/fair
BAE CAT. NO.	1067		
DESCRIPTION	1) "The snow is falling"--1067 [Song for the entertainment of children]. 2) [:52--Unidentified song].		
PERFORMER	Leonardo Rios (8), (9)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Muffled sound. Surface noise; beating after 1:45. Field nos. 110, 111. [LABEL]: "Discard 111." Transcription of 1067 on p. 215.		

CYLINDER NO.	2716	TIME	2:06
AFS NO.	10,622: A1-A2	QUALITY	fair
BAE CAT. NO.	1068; 1069		
DESCRIPTION	1) Lullaby--1068 [Song for the entertainment of children].		
	2) [:56] "The voice of the herald"--1069 [War song].		
PERFORMER	Juana Maria (2), (3)		
LOCATION	Sells, Arizona		
DATE	December 28-31, 1920		
NOTES	Muffled sound. Surface noise; slight tracking problems toward the end. Field nos. 215, 216. Transcriptions on pp. 212, 186.		

CYLINDER NO.	2717	TIME	2:22
AFS NO.	10,622: A4	QUALITY	fair/good
BAE CAT. NO.	1071		
DESCRIPTION	1) Song of the Limo--1071 [War song].		
	2) [1:23--Repetition at a higher pitch level].		
PERFORMER	Harry Encinas (1)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Faint, muffled sound at the beginning. Surface noise. 2) ends abruptly. Field no. 4. Transcription on p. 196.		

CYLINDER NO.	2718	TIME	2:15
AFS NO.	10,622: A5	QUALITY	good
BAE CAT. NO.	1072		
DESCRIPTION	"A white wind from the west"--1072 [Song used in treatment of the sick].		
PERFORMER	Harry Encinas (2)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Surface noise. Machine rumble more pronounced near the end. The song breaks off abruptly. Field no. 101. Transcription on p. 86.		

CYLINDER NO.	2719	TIME	2:09
AFS NO.	10,622: B1	QUALITY	fair
BAE CAT. NO.	1073		
DESCRIPTION	"I draw the rain"--1073 [Ceremonial song].		
PERFORMER	Jose Antoin (1)		
LOCATION	Pisinimak village, near Sells, Arizona		
DATE	December 1920		
NOTES	Overlapping songs and singers at the beginning; the program clears up ca. 0:55. Tracking problems. Field no. 113. [LABEL]: "Middle [illegible]. Cactus Boy's song." Transcription on p. 150.		

CYLINDER NO.	2720	TIME	2:17
AFS NO.	10,622: B2	QUALITY	fair/good
BAE CAT. NO.	1074		
DESCRIPTION	1) "Clouds are approaching"--1074 [Ceremonial song]. 2) [:45--Repetition at a higher pitch level]. 3) [1:15--Repetition or the second song in the set]. 4) [1:42--Repetition or the third song in the set]. 5) [2:05--Repetition or the fourth song in the set].		
PERFORMER	Mattias Encinas (1)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Surface noise. Several spoken words at the very beginning. 1) is faint and ends abruptly. Beating during 4). 5) breaks off abruptly. Field no. 85. Transcription of 174 and texts of the following untranscribed songs on pp. 140-41.		

CYLINDER NO.	2721	TIME	2:03
AFS NO.	10,622: B3	QUALITY	fair/good
BAE CAT. NO.	1075		
DESCRIPTION	1) "The sunrise"--1075 [Song used in treatment of the Komotan illness]. 2) [:41--Repetition at a higher pitch level]. 3) [1:28--Repetition or the "companion song"].		
PERFORMER	Kiyatan (1)		
LOCATION	San Xavier, Arizona		
DATE	February 28-March 27, 1920		
NOTES	Faint program. Surface noise. Field no. 1. Transcription of 1075 and text of the "companion song" on pp. 113-14.		

CYLINDER NO.	2722	TIME	2:03; 0:18
AFS NO.	10,622: B4	QUALITY	good
BAE CAT. NO.	1076		

DESCRIPTION 1) Opening song of the Limo--1076 [War song].
2) [:45--Repetition].
3) [ca. 2:03--Repetition].

PERFORMER Nunez (1)

LOCATION San Xavier, Arizona

DATE February 28-March 27, 1920

NOTES Surface noise. Cylinder recorded in two consecutive segments. Several seconds of overlapping voices at the beginning. 3) ends abruptly. Field no. 3. Transcription on p. 194. [Note that the final cut (B5) on 10,622 is Pawnee, not a Papago song.]

CYLINDER NO.	3778	TIME	2:11
AFS NO.	21,267: 17	QUALITY	good
BAE CAT. NO.			

DESCRIPTION Song of the Rain song group.

PERFORMER Sivariano Garcia (15)

LOCATION San Xavier, Arizona

DATE March 12, 1920

NOTES Announced as "cylinder 3779." Surface noise. Some sound drop-outs near 1:00. Field no. 19. [LABEL]: "Song of the Rain song group recorded by Sivariano Garcia. Words literally translated: 'Lifeless clouds yonder in the west, little strips receding, still white, going, following after wind, yonder farther away. They move together farther away.' This does not appear to have been transcribed." [BOX]: "SDS 9" ("SDS" numbers were assigned to disc copies of cylinders given by Densmore to Harold Seashore at the University of Iowa for testing purposes) and "Gift of Frances Densmore [to the Library of Congress], July 31, 1944, was rec. Mar. 12. See notebook--fine words."

CYLINDER NO.	3779	TIME	2:06
AFS NO.	21,267: 18	QUALITY	fair/good
BAE CAT. NO.	933		

DESCRIPTION "The owl feather"--933.
 PERFORMER Sivariano Garcia (31)
 LOCATION San Xavier, Arizona
 DATE February 28-March 27, 1920

NOTES Announced as "cylinder 3780." Surface noise.
 Field no. 35. [FIRST LABEL]: "Owl Woman -- Song received from spirit of dead -- 'The owl feather.'" [SECOND LABEL]: "Begin in about 1 inch so as to get the first phrase. The melody contains glides and slight flexibility of time. #74 in Papago book." [THIRD LABEL]: "SDS 6" (see the preceding cylinder). [FOURTH LABEL]: "Mpls Oct 28" (an indication that this cylinder was duplicated at radio station WCCO in Minneapolis in October 1928; this is the duplicate of cylinder 2,620). [BOX]: "Duplicate." [LID]: "Example of voice and rattle." Transcription on p. 119.

CYLINDER NO.	3780	TIME	2:08
AFS NO.	21,268: 1	QUALITY	fair/good
BAE CAT. NO.			

DESCRIPTION War song.
 PERFORMER Sivariano Garcia (22)
 LOCATION San Xavier, Arizona
 DATE February 28-March 27, 1920

NOTES Announced as "cylinder 3781." Surface noise.
 Tracking problem at the end. Field no. 26.
 [LABEL]: "Papago, 1920. Garcia-San Xavier. War. 'The green bird and the medicine man together are running about over there, locating the enemy and causing their minds to have nothing in them.' Style good. Melody not familiar. Record not transcribed."

PAPAGO (TOHONO O'ODHAM) MUSIC

THE CHARLES FLETCHER LUMMIS COLLECTION

COLLECTOR: Charles Fletcher Lummis
(1859–1928)

PERFORMER: Xavier (possibly Vassalia
Xavier)

LOCATION: Probably the Sherman Institute,
Riverside, California

DATE: Probably April 1904

SPONSORS: Southwest Society, Archaeologi-
cal Institute of America

PROVENANCE: Gift of Helen Heffron Rob-
erts, 1956

AFS NUMBER: 11,097

ROBERTS INDEX NUMBER: Second series 5

ROBERTS DISC: 5

SW MUSEUM NUMBER: 457–G–677

Disc copy of one cylinder containing Papa-
go Indian music recorded by Charles Lummis
probably in 1904 at the Sherman Institute, Riv-
erside, California. The discs containing this
and other Lummis collections were a gift to
the Library of Congress from Helen Heffron
Roberts in 1956. The original cylinder is at the
Southwest Museum, Los Angeles.

Most of Lummis's small collections of Amer-
ican Indian music were obtained on two visits
to the Indian boarding school during April
1904 specifically for the purpose of recording
songs from some of the 380 students. Accord-
ing to his diary, he made records of eleven
different languages on his first trip alone. This
Papago recording may well have been among
them. A full-blooded Papago student named
Vassalia Xavier, age nineteen, was enrolled at
the time.

Many of Lummis's original cylinders were
sent to Helen Roberts in 1933. She duplicated
them on twenty-five numbered aluminum
discs. At least two sets of discs were made, one
now at the Southwest Museum, the other at
the Library of Congress. When duplicated on
preservation tape, the Roberts discs were
played back too slowly and the singer's voice
therefore sounds lower than it actually was.
The number Roberts assigned to this cylinder
in her index is given in the **INDEX CYL. NO.**
entry.

Lummis's papers and diaries are in the
Braun Research Library at the Southwest Mu-
seum. The cylinder accession number and
comments drawn from a Southwest Museum
guide to the wax cylinder collections are in the
NOTES following [SW].

PAPAGO (TOHONO O'ODHAM) MUSIC
THE CHARLES FLETCHER LUMMIS COLLECTION

AFS NO.	11,097: B3-B4	TIME	1:08
INDEX CYL. NO.	Second series 5	QUALITY	poor
HHR DISC NO.	5		

DESCRIPTION 1) Papago song.
2) [:38] Papago song.

PERFORMER Xavier [possibly Vassalia Xavier]

LOCATION [Probably Sherman Institute, Riverside, California]

DATE [Probably April 1904]

NOTES Very faint. [ANNOUNCEMENT]: "A Papago song sung
with . . . Xavier."
[SW]: 457-G-677; "no date. Not very good."
Sherman Institute records list a full-blooded Papago
student, nineteen years old in 1904, named Vassalia
Xavier.

PIMA MUSIC

THE CHARLES FLETCHER LUMMIS COLLECTION

COLLECTOR: Charles Fletcher Lummis
(1859–1928)

PERFORMERS: Juan Apachose, Kisto (Quisto) Apachose, Roy Azul, Fannie (probably Fannie Lewis), Joseph (Joe) Wellington, and possibly other unnamed singers

LOCATION: Sherman Institute, Riverside, California

DATE: April 5 and 25, 1904

SPONSORS: Southwest Society, Archaeological Institute of America

PROVENANCE: Gift of Helen Heffron Roberts, 1956

AFS NUMBER: 11,097

ROBERTS INDEX NUMBERS: 66, 96, second series 4, 67

ROBERTS DISC: 5

SW MUSEUM NUMBERS: 457-G-673 through 457-G-675; 457-G-678

Disc copies of four cylinders containing Pima Indian music recorded by Charles Lummis in 1904 at the Sherman Institute, Riverside, California. The discs containing this and other Lummis collections were a gift to the Library of Congress from Helen Heffron Roberts in 1956. The original cylinders are at the Southwest Museum, Los Angeles.

Lummis visited the Indian boarding school twice in April 1904 for the purpose of recording songs from some of the students. In a letter dated March 19 to Harwood Hall, the school superintendent, Lummis commented:

You are in a position to realize how fast the new education is supplanting the old, and whatever may be one's belief as to relative values, we must all agree that the old should be recorded before it is lost.

Lummis did not provide a last name for "Fannie," but school records list a seventeen-year-old Pima student named Fannie Lewis. Roy Azul and Juan and Kisto Apachose came from Sacaton, Arizona; they and Joe Wellington were seventeen to nineteen years old in 1904.

Many of Lummis's American Indian recordings were sent to Helen Roberts in 1933 for duplication on to aluminum discs. She made at least two sets of twenty-five discs, one set now at the Southwest Museum, the other at the Library of Congress. When duplicated on preservation tape, the Roberts discs were generally played back too slowly. The singers' voices may therefore sound lower than they actually were. The numbers Roberts assigned to these cylinders in her index are given in the **INDEX CYL. NO.** entry.

Lummis's papers and diaries are in the Branch Research Library at the Southwest Museum. Cylinder accession numbers and comments drawn from a Southwest Museum guide to the wax cylinder collections are in the **NOTES** following [SW].

PIMA MUSIC
THE CHARLES FLETCHER LUMMIS COLLECTION

AFS NO.	11,097: A1-A2	TIME	2:02
INDEX CYL. NO.	66	QUALITY	fair/poor
HHR DISC NO.	5		

DESCRIPTION 1) Pima song.
 2) [ca. 1:30] Pima song.

PERFORMER Fannie [probably Fannie Lewis]

DATE April 25, 1904

NOTES Surface noise; faint sound; severe tracking problems.
 [ANNOUNCEMENT]: "Pima song."
 [SW]: 457-G-673; "very short and weak."

AFS NO.	11,097: A3-A4	TIME	2:30
INDEX CYL. NO.	96	QUALITY	good
HHR DISC NO.	5		

DESCRIPTION 1) Pima song of Turkey (Kom-ti-che).
 2) [1:18] Old Man Drunk song.

PERFORMER Roy Azul

DATE April 25, 1904

NOTES Muffled voice. [SW]: 457-G-674.

AFS NO.	11,097: A5, B1	TIME	1:14; 1:23
INDEX CYL. NO.	Second series 4	QUALITY	poor/fair
HHR DISC NO.	5		

DESCRIPTION Gainne.

PERFORMER Unnamed singers

DATE April 5 [1904]

NOTES Machine and surface noise; faint, muffled sound;
 tracking problem. [ANNOUNCEMENT recognizable on
 11,097: A5]: "Gainne, a song of the Pimas, Papagos,
 and Cocopas." The recording date is written on the
 cylinder box. [SW]: 457-G-675; "sticks in folded
 arms. Sung by at least 2 men. Faint (very weak)
 . . . (recorded twice by Miss Roberts).

AFS NO.	11,097: B2	TIME	2:27
INDEX CYL. NO.	67	QUALITY	fair/good
HHR DISC NO.	5		

DESCRIPTION	Sorrow of deserted wife.
PERFORMER	Joe Wellington, Juan Apachose, Kisto (Quisto) Apachose
DATE	April 25, 1904

NOTES

Surface noise. Several spoken words ca. 1:15.
[DISC LABEL]: "Apr. 22 [sic], 04. Sorrow of
Deserted Wife. Pima. Spanish color. Sung by
3 boys. Mildew spots."
[SW]: 457-G-678; "(with a laugh in it) Pima with
Spanish color. . . . Not very good."

QUECHAN (YUMA) MUSIC AND SPOKEN WORD

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867–1957)

PERFORMERS: Alfred Golding, Peter Hammon, Joe Homer, Katcora, Nelson Rainbow, Charles Wilson, Mrs. Charles Wilson

LOCATION: Yuma reservation, California

DATE: February 15–March 16, 1922

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives, 1948

CYLINDER NUMBERS: 2794–2864; 3946–3952

AFS NUMBERS: 10,633–10,641; 21,262

BAE CATALOG NUMBERS: 1163–1242

Seventy-eight four-inch cylinders containing Quechan Indian music and spoken word recorded by Frances Densmore on the Yuma reservation in February and March 1922. The cylinders were transferred from the National Archives in 1948. Densmore's analyses and transcriptions are found in *Yuman and Yaqui Music*, BAE Bulletin 110.

Specific recording dates were determined from Densmore's field diary notes (National Anthropological Archives ms. 4250) combined with her field number designations; a bracketed range of days in the **DATE** entry indicates that Densmore did not specify when she worked with the singer in question but that the recordings are restricted to times falling between dated sessions with other singers, as determined by the field numbers. A concordance is provided in the Archive of Folk Culture notes for this collection. Since all the recordings were made on the Yuma reservation, no separate location entries are specified.

On the same field trip Densmore recorded

Cocopa and Yaqui materials from singers on other reservations in the area as well as songs from Mohave people living on the Yuma reservation. Her interest was in comparative studies of Yuman music and she collected songs associated with parallel myths from Yuma, Mohave, and Cocopa singers. She occasionally found the same song being sung by members of two different groups: for example, Katcora (variously spelled "Kachora," "Kacora," "Katchora") knew songs recorded by Cocopa singers (see pp. 181, 186 in the monograph).

Quechan song genres represented in the collection include:

- Ca'koramu's Dance songs
- Corn Dance songs
- Cremation legend songs
- Deer Dance songs
- Game songs
- Lightning songs
- Memorial ceremony songs
- Songs for the entertainment of children
- Songs with treatment of the sick
- Tuna'k Dance songs

The genres are shown in brackets following the song titles in the **DESCRIPTION**. Within her monograph, Densmore also grouped some of the songs according to the legends which they accompany: for example, Tciwi'ts [Bird], Ata'xmaili', Hurau' [Lightning], Akwa'k [Deer] songs.

Using these materials, Densmore compiled the LP album, *Songs of the Yuma, Cocopa, and Yaqui* (Library of Congress, AFS L24). Quechan songs used on the recording are indicated in the **NOTES** by [L24] plus the side and band number.

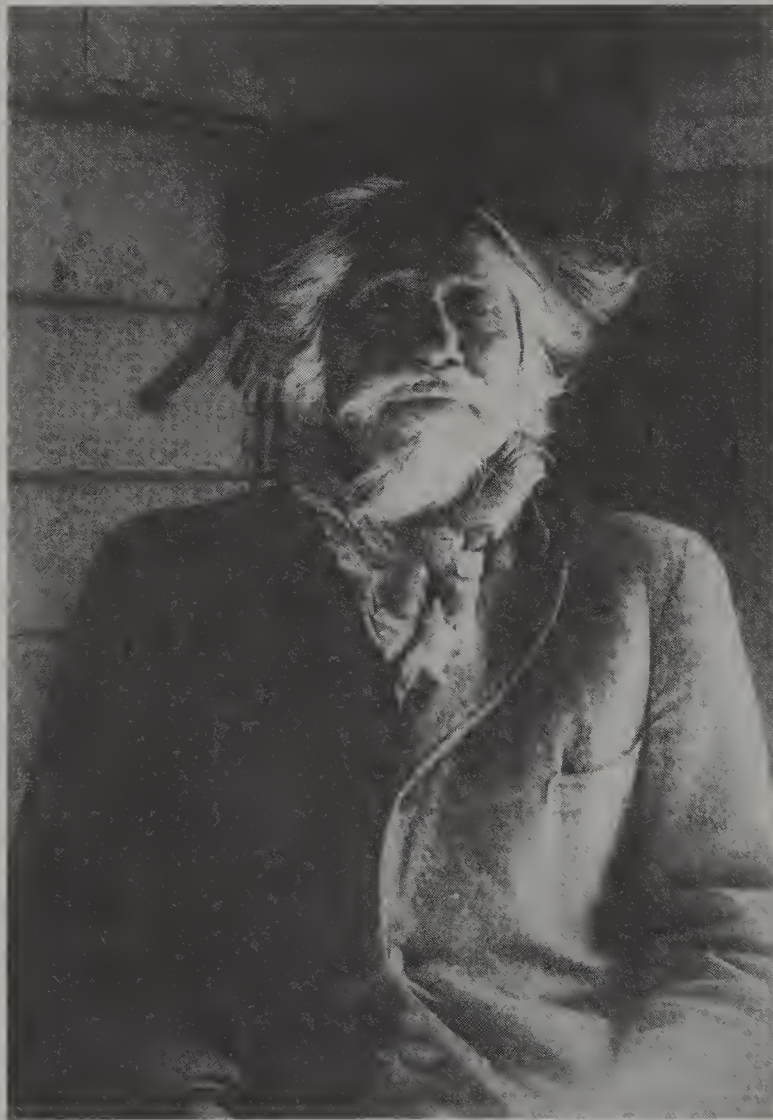
For additional comparative studies, see George Herzog's analysis of Yuman music based on fieldwork done in 1927, "The Yuman Musical Style," *Journal of American Folk-lore* 41 (1928):183–231. He transcribed songs from

the Yuma Bird series, the travels of the culture hero, the travels of Frog, and the peon game. Though some of these categories are found in Densmore's materials, there do not appear to be exact duplicates in the published transcriptions. Herzog's cylinders are in the Archives of Traditional Music, Indiana University.

John Peabody Harrington worked with Joe Homer around 1906–7, publishing the creation story he told and referring to recordings of several songs ("A Yuma Account of Origins," *Journal of American Folk-Lore* 2 [1908]:324–48; see especially p. 326). C. Daryll Forde also worked with Homer as well as Wil-

son, Golding, and "Kechora" several years after Densmore did her work; see "Ethnography of the Yuma Indians," *University of California Publications in American Archaeology and Ethnology* 28, no. 4 (1931). Forde included twenty-eight song texts in his monograph.

More recently, Leanne Hinton and Lucille J. Watahomigie have edited an anthology of Yuman materials called *Spirit Mountain* (Sun Tracks and the University of Arizona Press, 1984) that includes a section on Quechan songs. See especially the excerpts from the Lightning Song dictated by William Wilson, son of Charles Wilson (pp. 335–44).



Katcora. Densmore photograph, BAE Bulletin 110, Plate 27.
 Courtesy of Smithsonian Institution (Photo No. 2795)

QUECHAN (YUMA) MUSIC AND SPOKEN WORD
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	2794	TIME	2:09
AFS NO.	10,633: A1	QUALITY	good
BAE CAT. NO.	1163		
DESCRIPTION	[:28] "The deer begins his travels"--1163 [Deer Dance song].		
PERFORMER	Alfred Golding (23)		
DATE	March 11, 1922		
NOTES	Field no. 59. Transcription on p. 131.		

CYLINDER NO.	2795	TIME	1:24
AFS NO.	10,633: A2	QUALITY	good
BAE CAT. NO.	1164		
DESCRIPTION	"The waterbug and the shadows"--1164 [Deer Dance song].		
PERFORMER	Alfred Golding (24)		
DATE	March 11, 1922		
NOTES	Field no. 60. Transcription on p. 132.		

CYLINDER NO.	2796	TIME	1:26
AFS NO.	10,633: A3	QUALITY	good
BAE CAT. NO.	1165		
DESCRIPTION	"Dance of the waterbug"--1165 [Deer Dance song].		
PERFORMER	Alfred Golding (25)		
DATE	March 11, 1922		
NOTES	Field no. 61. Transcription on p. 133.		

CYLINDER NO.	2797	TIME	1:43
AFS NO.	10,633: A4	QUALITY	good
BAE CAT. NO.	1166		
DESCRIPTION	"The waterbug on the mountain"--1166 [Deer Dance song].		
PERFORMER	Alfred Golding (26)		
DATE	March 11, 1922		
NOTES	Slightly muffled sound. Field no. 62. Transcription on p. 134. [L24: A1]		

CYLINDER NO.	2798	TIME	1:58
AFS NO.	10,633: B1	QUALITY	good
BAE CAT. NO.	1167		
DESCRIPTION	[:19] "The waterbug sees a fish"--1167 [Deer Dance song].		
PERFORMER	Alfred Golding (27)		
DATE	March 11, 1922		
NOTES	Field no. 63. Transcription on p. 135. [L24: A2]		

CYLINDER NO.	2799	TIME	1:44
AFS NO.	10,633: B2	QUALITY	good
BAE CAT. NO.	1168		
DESCRIPTION	"The waterbug stands upon the fish"--1168 [Deer Dance song].		
PERFORMER	Alfred Golding (28)		
DATE	March 11, 1922		
NOTES	Field no. 64. Transcription on p. 136. [L24: A3]		

CYLINDER NO.	2800	TIME	1:36
AFS NO.	10,633: B3	QUALITY	good
BAE CAT. NO.	1169		
DESCRIPTION	"The waterbug wanders forever beside the sea"--1169 [Deer Dance song].		
PERFORMER	Alfred Golding (29)		
DATE	March 11, 1922		
NOTES	Field no. 65. Transcription on p. 137. [L24: A4]		

CYLINDER NO.	2801	TIME	1:30
AFS NO.	10,633: B4	QUALITY	fair
BAE CAT. NO.	1171		
DESCRIPTION	"All is darkness"--1171 [Deer Dance song].		
PERFORMER	Alfred Golding (3)		
DATE	February 22, 1922		
NOTES	Faint sound; some beating. Field no. 7. Transcription on p. 139.		

CYLINDER NO.	2802	TIME	1:58; 0:22
AFS NO.	10,634: A1-A2	QUALITY	fair
BAE CAT. NO.	1172		
DESCRIPTION	1) "The spider makes a road"--1172 [Deer Dance song]. 2) [ca. 2:00--Repetition of the beginning of 1172].		
PERFORMER	Alfred Golding (5)		
DATE	February 22, 1922		
NOTES	Surface noise; faint sound. 2) ends abruptly. Field no. 9. Transcription on p. 140. [LABEL]: "The first few notes of the song are in the small section at end of cylinder as he began to sing before I was ready."		

CYLINDER NO.	2803	TIME	1:32
AFS NO.	10,634: A3	QUALITY	fair/good
BAE CAT. NO.	1173		
DESCRIPTION	Song of the blackbird--1173 [Deer Dance song].		
PERFORMER	Alfred Golding (7)		
DATE	February 22, 1922		
NOTES	Surface noise. Field no. 11. Transcription on p. 141. "Golding 6, Yuma 11" is written on a crossed-out label on the box lid.		

CYLINDER NO.	2804	TIME	1:20; 1:04
AFS NO.	10,634: A4, A6	QUALITY	fair; good
BAE CAT. NO.	1174; 1176		
DESCRIPTION	1) Song of the buzzards--1174 [Deer Dance song]. 2) [ca. 1:21] Song concerning the deer--1176 [Deer Dance song].		
PERFORMER	Alfred Golding (8), (9)		
DATE	February 22, 1922		
NOTES	1) is sometimes faint and ends with tracking problems. Field nos. 12 and 13. Transcriptions on pp. 142, 144.		

CYLINDER NO.	2805	TIME	1:45
AFS NO.	10,634: A5	QUALITY	fair/good
BAE CAT. NO.	1175		
DESCRIPTION	Song concerning the raven--1175 [Deer Dance song].		
PERFORMER	Alfred Golding (1)		
DATE	February 22, 1922		
NOTES	Field no. 5. Transcription on p. 143.		

CYLINDER NO.	2806	TIME	2:23
AFS NO.	10,634: B1	QUALITY	fair/good
BAE CAT. NO.	1177		

DESCRIPTION 1) "The howling coyote"--1177 [Deer Dance song].
2) [1:08--Repetition].

PERFORMER Alfred Golding (10)

DATE February 22, 1922

NOTES Distorted sound at the end of 1). Field no. 14.
Transcription on p. 145.

CYLINDER NO.	2807	TIME	2:16
AFS NO.	10,634: B2	QUALITY	fair/good
BAE CAT. NO.	1178, 1182		

DESCRIPTION 1) "The blackbirds are dancing"--1178 [Deer Dance song].
2) [1:39--Portion of "The hummingbird speaks"--1182].

PERFORMER Alfred Golding (11), (15)

DATE February 22, 1922

NOTES Remote sound; distortion. 2) is preceded by several
seconds of drumming and ends abruptly.
[ANNOUNCEMENT at 1:21]: "Here follows a repetition of
Golding 14 in order to get the drumbeat louder . . .
connection with the voice."
[LABEL]: "Spoken sentence is not correct."
Field nos. 15, 19. Transcriptions on pp. 146 and 149.

CYLINDER NO.	2808	TIME	1:18
AFS NO.	10,634: B3	QUALITY	good
BAE CAT. NO.	1179		

DESCRIPTION "The dance of the blackbirds is completed"--1179 [Deer
Dance song].

PERFORMER Alfred Golding (12)

DATE February 22, 1922

NOTES Background speech at the beginning. Field no. 16.
Transcription on p. 147. [L24: A5]

CYLINDER NO.	2809	TIME	1:20
AFS NO.	10,634: B4	QUALITY	fair/good
BAE CAT. NO.	1180		
DESCRIPTION	"The redbird speaks" (a)--1180 [Deer Dance song].		
PERFORMER	Alfred Golding (13)		
DATE	February 22, 1922		
NOTES	Surface noise. Field no. 17. Transcription on p. 147.		

CYLINDER NO.	2810	TIME	1:51
AFS NO.	10,635: A1	QUALITY	fair/good
BAE CAT. NO.	1181		
DESCRIPTION	"The redbird speaks" (b)--1181 [Deer Dance song].		
PERFORMER	Alfred Golding (14)		
DATE	February 22, 1922		
NOTES	Remote sound; machine noise. Field no. 18. Transcription on p. 148.		

CYLINDER NO.	2811	TIME	1:26
AFS NO.	10,635: A2	QUALITY	good
BAE CAT. NO.	1183		
DESCRIPTION	"The owl hooted"--1183 [Deer Dance song].		
PERFORMER	Alfred Golding (16)		
DATE	February 22, 1922		
NOTES	Surface noise. Field no. 20. Transcription on p. 150.		

CYLINDER NO.	2812	TIME	1:42
AFS NO.	10,635: A3	QUALITY	good
BAE CAT. NO.	1184		
DESCRIPTION	"The redbird and his shadow"--1184 [Deer Dance song].		
PERFORMER	Alfred Golding (17)		
DATE	March 11, 1922		
NOTES	Field no. 53. Transcription on p. 151.		

CYLINDER NO.	2813	TIME	1:41
AFS NO.	10,635: A4	QUALITY	good
BAE CAT. NO.	1185		
DESCRIPTION	Song of the nighthawk (a)--1185 [Deer Dance song].		
PERFORMER	Alfred Golding (19)		
DATE	March 11, 1922		
NOTES	Surface and machine noise. Field no. 55. Transcription on p. 152. [L24: A6]		

CYLINDER NO.	2814	TIME	1:40
AFS NO.	10,635: B1	QUALITY	good
BAE CAT. NO.	1186		
DESCRIPTION	Song of the nighthawk (b)--1186 [Deer Dance song].		
PERFORMER	Alfred Golding (20)		
DATE	March 11, 1922		
NOTES	Field no. 56. Transcription on p. 152.		

CYLINDER NO.	2815	TIME	1:53
AFS NO.	10,635: B2	QUALITY	good
BAE CAT. NO.	1187		
DESCRIPTION	Song of the nighthawk (c)--1187 [Deer Dance song].		
PERFORMER	Alfred Golding (21)		
DATE	March 11, 1922		
NOTES	Field no. 57. Transcription on p. 153. [L24: A7]--listed as "Song of the nighthawk (b)."		

CYLINDER NO.	2816	TIME	2:00
AFS NO.	10,635: B3	QUALITY	good
BAE CAT. NO.	1188		
DESCRIPTION	Song of the nighthawk (d)--1188 [Deer Dance song].		
PERFORMER	Alfred Golding (22)		
DATE	March 11, 1922		
NOTES	Field no. 58. Transcription on p. 154.		

CYLINDER NO.	2817	TIME	2:20
AFS NO.	10,635: B4	QUALITY	good
BAE CAT. NO.	1189		
DESCRIPTION	Memorial ceremony song (a)--1189.		
PERFORMER	Charles Wilson [7]		
DATE	March 15-16, 1922		
NOTES	Field no. 76. Transcription on p. 77. In the memorial ceremony series, Wilson's melodies are clear but the song texts are somewhat muffled.		

CYLINDER NO.	2818	TIME	2:09
AFS NO.	10,636: A1	QUALITY	good
BAE CAT. NO.	1190		

DESCRIPTION	Memorial ceremony song (b)--1190.
PERFORMER	Charles Wilson [8]
DATE	March 15-16, 1922

NOTES	Field no. 77. Transcription on p. 78.
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CYLINDER NO.	2819	TIME	2:16
AFS NO.	10,636: A2	QUALITY	good
BAE CAT. NO.	1191		

DESCRIPTION	Memorial ceremony song (c)--1191.
PERFORMER	Charles Wilson [9]
DATE	March 15-16, 1922

NOTES	Field no. 78. Transcription on p. 79.
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CYLINDER NO.	2820	TIME	2:23
AFS NO.	10,636: A3	QUALITY	good
BAE CAT. NO.	1192		

DESCRIPTION	Memorial ceremony song (d)--1192.
PERFORMER	Charles Wilson [10]
DATE	March 15-16, 1922

NOTES	Sound breaks up momentarily at 1:26. Field no. 79. Transcription on p. 80.
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CYLINDER NO.	2821	TIME	1:58
AFS NO.	10,636: A4	QUALITY	good
BAE CAT. NO.	1193		

DESCRIPTION Memorial ceremony song (e)--1193.
PERFORMER Charles Wilson [11]
DATE March 15-16, 1922

NOTES Field no. 80. Transcription on p. 81.

CYLINDER NO.	2822	TIME	2:19
AFS NO.	10,636: B1	QUALITY	good
BAE CAT. NO.	1194		

DESCRIPTION Memorial ceremony song (f)--1194.
PERFORMER Charles Wilson [12]
DATE March 15-16, 1922

NOTES Field no. 81. Transcription on p. 82.

CYLINDER NO.	2823	TIME	2:17
AFS NO.	10,636: B2	QUALITY	good
BAE CAT. NO.	1195		

DESCRIPTION Memorial ceremony song (g)--1195.
PERFORMER Charles Wilson [13]
DATE March 15-16, 1922

NOTES Field no. 82. Transcription on p. 83.

CYLINDER NO.	2824	TIME	2:05
AFS NO.	10,636: B3	QUALITY	good
BAE CAT. NO.	1196		

DESCRIPTION Song when treating the sick (a)--1196.
PERFORMER Charles Wilson (3)
DATE March 13, 1922

NOTES Field no. 66. Transcription on p. 104.

CYLINDER NO.	2825	TIME	2:20
AFS NO.	10,636: B4	QUALITY	good
BAE CAT. NO.	1197		
DESCRIPTION	Song when treating the sick (b)--1197.		
PERFORMER	Charles Wilson (4)		
DATE	March 13, 1922		
NOTES	Field no. 67. Transcription on p. 106. [L25: B5]--listed as "Song when treating the sick (a)."		

CYLINDER NO.	2826	TIME	2:17
AFS NO.	10,637: A1	QUALITY	good
BAE CAT. NO.	1198		
DESCRIPTION	Song when treating the sick (c)--1198.		
PERFORMER	Charles Wilson (5)		
DATE	March 13, 1922		
NOTES	Field no. 68. Transcription on p. 108. [L25: B6]--listed as "Song when treating the sick (b)."		

CYLINDER NO.	2827	TIME	2:06
AFS NO.	10,637: A2	QUALITY	good
BAE CAT. NO.	1199		
DESCRIPTION	Song when treating the sick (d)--1199.		
PERFORMER	Charles Wilson (6)		
DATE	March 13, 1922		
NOTES	Field no. 69. Transcription on p. 110.		

CYLINDER NO.	2828	TIME	2:01
AFS NO.	10,637: A3	QUALITY	good
BAE CAT. NO.	1200		
DESCRIPTION	"I have arrived in the sky"--1200 [Lightning song].		
PERFORMER	Charles Wilson (1)		
DATE	March 10, 1922		
NOTES	Distortion at 1:45. Muffled text. Field no. 51. Transcription on p. 112.		

CYLINDER NO.	2829	TIME	1:58
AFS NO.	10,637: A4	QUALITY	good
BAE CAT. NO.	1201		
DESCRIPTION	"The sky is in darkness"--1201 [Lightning song].		
PERFORMER	Charles Wilson (2)		
DATE	March 10, 1922		
NOTES	Machine noise. Field no. 52. Transcription on p. 113.		

CYLINDER NO.	2830	TIME	2:18
AFS NO.	10,637: B1	QUALITY	good
BAE CAT. NO.	1202		
DESCRIPTION	"On top of his own mountain"--1202 [Lightning song].		
PERFORMER	Charles Wilson [16]		
DATE	March 15-16, 1922		
NOTES	Muffled sound. Field no. 85. Transcription on p. 114.		

CYLINDER NO.	2831	TIME	1:59
AFS NO.	10,637: B2	QUALITY	good
BAE CAT. NO.	1203		
DESCRIPTION	Song of Coyote--1203 [Lightning song].		
PERFORMER	Charles Wilson [18]		
DATE	March 15-16, 1922		
NOTES	Muffled sound. Field no. 87. Transcription on p. 115. [LABEL]: "Ending is gone."		

CYLINDER NO.	2832	TIME	2:20
AFS NO.	10,637: B3	QUALITY	good
BAE CAT. NO.	1204		
DESCRIPTION	"At the end of the path in the sky"--1204 [Lightning song].		
PERFORMER	Charles Wilson [19]		
DATE	March 15-16, 1922		
NOTES	Muffled sound; machine noise. Field no. 88. Transcription on p. 116.		

CYLINDER NO.	2833	TIME	1:55
AFS NO.	10,637: B4	QUALITY	good
BAE CAT. NO.	1205		
DESCRIPTION	White Cloud declares his power--1205 [Lightning song].		
PERFORMER	Charles Wilson [24]		
DATE	March 15-16, 1922		
NOTES	Machine noise. Field no. 93. Transcription on p. 118.		

CYLINDER NO.	2834	TIME	1:59
AFS NO.	10,638: A1	QUALITY	good
BAE CAT. NO.	1206		
DESCRIPTION	White Cloud demonstrates his power (a)--1206 [Lightning song].		
PERFORMER	Charles Wilson (25)		
DATE	March 15-16, 1922		
NOTES	Field no. 94. Transcription on p. 120. [L24: B3]		

CYLINDER NO.	2835	TIME	2:02
AFS NO.	10,638: A2	QUALITY	good
BAE CAT. NO.	1207		
DESCRIPTION	White Cloud demonstrates his power (b)--1207 [Lightning song].		
PERFORMER	Charles Wilson (26)		
DATE	March 15-16, 1922		
NOTES	Machine noise. Field no. 95. Transcription on p. 121.		

CYLINDER NO.	2836	TIME	2:00
AFS NO.	10,638: A3	QUALITY	good
BAE CAT. NO.	1208		
DESCRIPTION	"White Cloud is singing in the sky"--1208 [Lightning song].		
PERFORMER	Charles Wilson (28)		
DATE	March 15-16, 1922		
NOTES	Field no. 97. Transcription on p. 122.		

CYLINDER NO.	2837	TIME	2:16
AFS NO.	10,638: A4	QUALITY	good
BAE CAT. NO.	1209		
DESCRIPTION	"I will go toward the south"--1209 [Lightning song].		
PERFORMER	Charles Wilson (29)		
DATE	March 15-16, 1922		

NOTES Field no. 98. Transcription on p. 123.

CYLINDER NO.	2838	TIME	2:22
AFS NO.	10,638: B1	QUALITY	good
BAE CAT. NO.	1210		

DESCRIPTION	Song to the woodpecker--1210 [Lightning song].		
PERFORMER	Charles Wilson (30)		
DATE	March 15-16, 1922		

NOTES Muffled sound. Field no. 99. Transcription on p. 125.

CYLINDER NO.	2839	TIME	2:18
AFS NO.	10,638: B2	QUALITY	good
BAE CAT. NO.	1211		

DESCRIPTION	Song concerning the ocean--1211 [Lightning song].		
PERFORMER	Charles Wilson [31]		
DATE	March 15-16, 1922		

NOTES Field no. 100. Partial transcription on pp. 127-28.
 [L24: B4]

CYLINDER NO.	2840	TIME	2:13
AFS NO.	10,638: B3	QUALITY	good
BAE CAT. NO.	1212		

DESCRIPTION	"My power is in the sky"--1212 [Lightning song].		
PERFORMER	Charles Wilson [32]		
DATE	March 15-16, 1922		

NOTES Machine noise. Field no. 101. Transcription on
 p. 129.

CYLINDER NO.	2841	TIME	2:16
AFS NO.	10,638: B4	QUALITY	good
BAE CAT. NO.	1213		

DESCRIPTION 1) The Wonder-boy changes his name--1213 [Song of the story of Pokohan].
2) [1:35--Repetition without the accompaniment].

PERFORMER Peter Hammon (1)

DATE [February 22-March 6], 1922

NOTES Faint sound at the beginning. Field no. 21.
Transcription on p. 52. Densmore refers to Hammon's accompanying instrument as a "rattle" but explains on p. 52 that the sound was made by bundled arrow weeds pounded on a basket.

CYLINDER NO.	2842	TIME	1:54
AFS NO.	10,639: A1	QUALITY	good
BAE CAT. NO.	1214		

DESCRIPTION The Wonder-boy selects a new name--1214 [Song of the story of Pokohan].

PERFORMER Peter Hammon (2)

DATE [February 22-March 6], 1922

NOTES Background speech precedes the song. Field no. 22.
Transcription on p. 53.

CYLINDER NO.	2843	TIME	1:48
AFS NO.	10,639: A2	QUALITY	fair
BAE CAT. NO.	1215		

DESCRIPTION The Wonder-boy and his father (a)--1215 [Song of the story of Pokohan].

PERFORMER Peter Hammon (3)

DATE [February 22-March 6], 1922

NOTES Muffled sound, fading out at 1:15. Background speech at the end of the song. Field no. 23.
Transcription on p. 55.

CYLINDER NO.	2844	TIME	1:56
AFS NO.	10,639: A3	QUALITY	fair/good
BAE CAT. NO.	1216		

DESCRIPTION [:26] The Wonder-boy and his father (b)--1216 [Song of the story of Pokohan].

PERFORMER Peter Hammon (4)

DATE [February 22-March 6], 1922

NOTES Background speech precedes the song. Machine noise; muffled sound. Field no. 24. Transcription on p. 56.

CYLINDER NO.	2845	TIME	1:43
AFS NO.	10,639: A4	QUALITY	fair/good
BAE CAT. NO.	1217		

DESCRIPTION [:21] The Wonder-boy on the mountain--1217 [Song of the story of Pokohan].

PERFORMER Peter Hammon (6)

DATE [February 22-March 6], 1922

NOTES Background speech precedes the song. Faint sound initially. Field no. 26. Transcription on p. 57.

CYLINDER NO.	2846	TIME	1:43
AFS NO.	10,639: B1	QUALITY	fair/good
BAE CAT. NO.	1218		

DESCRIPTION The Wonder-boy on his travels--1218 [Song of the story of Pokohan].

PERFORMER Peter Hammon (8)

DATE [February 22-March 6], 1922

NOTES Background speech precedes the song. Muffled sound. Field no. 28. Transcription on p. 59.

CYLINDER NO.	2847	TIME	1:27
AFS NO.	10,639: B2	QUALITY	good
BAE CAT. NO.	1219		

DESCRIPTION The Wonder-boy meets his brother--1219 [Song of the story of Pokohan].

PERFORMER Peter Hammon (9)

DATE [February 22-March 6], 1922

NOTES Muffled sound. Field no. 29. Transcription on p. 60.

CYLINDER NO.	2848	TIME	1:37
AFS NO.	10,639: B3	QUALITY	good
BAE CAT. NO.	1220		
DESCRIPTION	The Wonder-boy meets a jackrabbit--1220 [Song of the story of Pokohan].		
PERFORMER	Peter Hammon (12)		
DATE	[February 22-March 6], 1922		
NOTES	Muffled sound. Field no. 32. Transcription on p. 62.		

CYLINDER NO.	2849	TIME	1:41
AFS NO.	10,639: B4	QUALITY	good
BAE CAT. NO.	1221		
DESCRIPTION	The Wonder-boy and his war bonnet--1221 [Song of the story of Pokohan].		
PERFORMER	Peter Hammon (13)		
DATE	[February 22-March 6], 1922		
NOTES	Field no. 33. Transcription on p. 63.		

CYLINDER NO.	2850	TIME	1:30
AFS NO.	10,640: A1	QUALITY	good
BAE CAT. NO.	1222		
DESCRIPTION	Song concerning the wildcat--1222 [Song of the story of Pokohan].		
PERFORMER	Peter Hammon (14)		
DATE	[February 22-March 6], 1922		
NOTES	Field no. 34. Transcription on p. 64. [L24: B7]		

CYLINDER NO.	2851	TIME	1:29
AFS NO.	10,640: A2	QUALITY	fair/good
BAE CAT. NO.	1223		
DESCRIPTION	Song concerning the hummingbird--1223 [Song of the story of Pokohan].		
PERFORMER	Peter Hammon (15)		
DATE	[February 22-March 6], 1922		
NOTES	Surface noise at the beginning. Field no. 35. Transcription on p. 65.		

CYLINDER NO.	2852	TIME	1:51
AFS NO.	10,640: A3-A5	QUALITY	good
BAE CAT. NO.	1225; 1224; 1226		
DESCRIPTION	1) Song of Tunak Dance (b)--1225. 2) [:31] Song of Tunak Dance (a)--1224. 3) [1:13] Song of Tunak Dance (c)--1226.		
PERFORMER	Mrs. Charles Wilson (4), (5), (6)		
DATE	March 14, 1922		
NOTES	Beating. Field nos. 72, 73, 74. Transcriptions on pp. 193-94.		

CYLINDER NO.	2853	TIME	0:36
AFS NO.	10,640: A6	QUALITY	good
BAE CAT. NO.	1227		
DESCRIPTION	Song of Tunak Dance (d)--1227.		
PERFORMER	Mrs. Wilson (7)		
DATE	March 14, 1922		
NOTES	Slightly muffled. Field no. 75. Transcription on p. 194.		

CYLINDER NO.	2854	TIME	1:47
AFS NO.	10,640: A7-A9	QUALITY	good/fair
BAE CAT. NO.	1228; 1229; 1230		
DESCRIPTION	1) Lullaby--1228 [Song for the entertainment of children]. 2) [:44] "Why did you cry?"--1229 [Song for the entertainment of children]. 3) [1:22] "Sleep, my baby"--1230 [Song for the entertainment of children].		
PERFORMER	Mrs. Wilson (1), (2), (3)		
DATE	March 14, 1922		
NOTES	Machine noise; muffled sound. Field nos. 70, 71, 72. Transcriptions on pp. 198-99. [LABEL]: "Best record."		

CYLINDER NO.	2855	TIME	1:57
AFS NO.	10,640: B1	QUALITY	fair/good
BAE CAT. NO.	1231		

DESCRIPTION 1) Corn Dance song (a)--1231.
2) [:41--Repetition].

PERFORMER Katcora (1)

DATE March 6, 1922

NOTES Faint sound. Possibly background speech at the beginning. 1) ends abruptly. Field no. 37.
Transcription on p. 68.

CYLINDER NO.	2856	TIME	1:39
AFS NO.	10,640: B2	QUALITY	good
BAE CAT. NO.	1232		

DESCRIPTION Corn Dance song (b)--1232.

PERFORMER Katcora (4)

DATE March 6, 1922

NOTES Field no. 40. Transcription on p. 69.

CYLINDER NO.	2857	TIME	1:48
AFS NO.	10,640: B3	QUALITY	good
BAE CAT. NO.	1233		

DESCRIPTION Corn Dance song (c)--1233.

PERFORMER Katcora (5)

DATE March 6, 1922

NOTES Field no. 41. Transcription on p. 70.

CYLINDER NO.	2858	TIME	1:59
AFS NO.	10,640: B4	QUALITY	good
BAE CAT. NO.	1234		

DESCRIPTION Corn Dance song (d)--1234.

PERFORMER Katcora (6)

DATE March 6, 1922

NOTES Field no. 42. Transcription on p. 71.

CYLINDER NO.	2859	TIME	1:33
AFS NO.	10,641: A1	QUALITY	good
BAE CAT. NO.	1235		

DESCRIPTION Corn Dance song (e)--1235.
PERFORMER Katcora (7)
DATE March 6, 1922

NOTES Field no. 43. Transcription on p. 72.

CYLINDER NO.	2860	TIME	1:44
AFS NO.	10,641: A2	QUALITY	good
BAE CAT. NO.	1236		

DESCRIPTION Song concerning the meadowlark and the diver--1236
[Song of the Ca'koramu's Dance].
PERFORMER Katcora (8)
DATE March 6, 1922

NOTES Field no. 44. Transcription on p. 167. [CATALOG
CARD] identifies this as a "Sa koramus" Dance song.
[L24: B1]

CYLINDER NO.	2861	TIME	1:59
AFS NO.	10,641: A3	QUALITY	good
BAE CAT. NO.	1237		

DESCRIPTION [:16] Song concerning the quail--1237 [Song of the
Ca'koramu's Dance].
PERFORMER Katcora (11)
DATE March 6, 1922

NOTES False start by singer at the beginning. Field no. 47.
Transcription on p. 168. [LABEL]: "N.B. False start."

CYLINDER NO.	2862	TIME	2:26
AFS NO.	10,641: B1-B2	QUALITY	fair
BAE CAT. NO.	1238; 1239		
DESCRIPTION	1) "I will make a flute"--1238 [Song of the story of Pokohan]. 2) [1:34] "I have finished the flute"--1239 [Song of the story of Pokohan].		
PERFORMER	Joe Homer (1), (2)		
DATE	February 15-16, 1922		
NOTES	Somewhat muffled and distorted. Machine noise. 2) ends with a tracking problem. Field nos. 2, 3. Transcriptions on pp. 49-50.		

CYLINDER NO.	2863	TIME	2:38
AFS NO.	10,641: B3	QUALITY	good/fair
BAE CAT. NO.	1240		
DESCRIPTION	1) "The Wonder-boy is born"--1240 [Song of the story of Pokohan]. 2) [1:43--Evening song from the Bird Song genre].		
PERFORMER	Joe Homer (3); [Woshan? 1]		
DATE	February 15-16, 1922		
NOTES	Machine noise. 2) ends abruptly. Field no. 4. Transcription on p. 51. [LABEL]: "[illegible name, possibly Woshan] 1 at end of cylinder." 2) was identified by Quechan listeners in 1987 when copies of the recordings were returned to the community.		

CYLINDER NO.	2864	TIME	2:23
AFS NO.	10,641: B4-B5	QUALITY	good
BAE CAT. NO.	1241; 1242		
DESCRIPTION	1) Game song (a)--1241 [Song of the Tunak Dance]. 2) [1:23] Game song (b)--1242 [Song of the Tunak Dance].		
PERFORMER	Nelson Rainbow (1), (2)		
DATE	[March 6-10, 1922]		
NOTES	Some surface and machine noise. 2) ends abruptly. Field nos. 49, 50. Transcriptions on pp. 196-97.		

CYLINDER NO.	3946	TIME	2:24
AFS NO.	21,262: 5	QUALITY	fair/poor
BAE CAT. NO.			
DESCRIPTION	[Deer Dance].		
PERFORMER	Katcora [10]		
DATE	March 6, 1922		
NOTES	<p>Surface noise; beating at the end. Song ends at 1:01; possibly several words at 1:19. Field no. 46.</p> <p>[LABEL]: "Only 7 songs by this singer are contained in Bulletin 110 and they are chiefly songs of the Corn Dance. Kachora was not a leading singer, but knew the old songs and customs pertaining to the dances and gatherings. He was helpful in going among the Indians and telling of the writer's work, persuading them to sing, and bringing them to the writer's office for that purpose."</p> <p>Genre identifications on this and the following five cylinders were made by Quechan listeners on the occasion when copies of the recordings were returned to the community in 1987.</p>		

CYLINDER NO.	3947	TIME	1:43
AFS NO.	21,262: 6	QUALITY	poor/fair
BAE CAT. NO.			
DESCRIPTION	[Deer song].		
PERFORMER	Alfred Golding		
DATE	[February 22-March 11], 1922		
NOTES	Surface noise. [LABEL]: "Melody not always clear but excellent example of syncopation."		

CYLINDER NO.	3948	TIME	2:06
AFS NO.	21,262: 7	QUALITY	good
BAE CAT. NO.			
DESCRIPTION	[Possibly a lightning song].		
PERFORMER	Katcora		
DATE	March 6, 1922		
NOTES	Echoing for a short time at 1:25. [LABEL]: "Title not known but record labelled 'monotonous.'"		

CYLINDER NO.	3949	TIME	2:16
AFS NO.	21,262: 8	QUALITY	poor
BAE CAT. NO.			
DESCRIPTION	[Lightning song].		
PERFORMER	[possibly Charles Wilson]		
DATE	[February-March], 1922		
NOTES	Surface noise and program drop-outs. Ends with tracking problem.		

CYLINDER NO.	3950	TIME	2:05
AFS NO.	21,262: 9	QUALITY	poor
BAE CAT. NO.			

DESCRIPTION	[Lightning song].		
PERFORMER	Charles Wilson		
DATE	[March 10-16], 1922		
NOTES	Surface noise. [LABEL]: "Sang chiefly ceremonial songs, recorded many. This is not identified but style is typical."		

CYLINDER NO.	3951	TIME	1:38
AFS NO.	21,262: 10	QUALITY	good
BAE CAT. NO.			

DESCRIPTION	Dance song.		
PERFORMER	Alfred Golding		
DATE	[February 22-March 11], 1922		

NOTES	Song breaks up and echoes at the end. [LABEL]: "Excellent singer of all sorts of songs. This is a dance song, resembles the Cocopa." Quechan listeners identified this as a bird song.		
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CYLINDER NO.	3952	TIME	2:11
AFS NO.	21,262: 11	QUALITY	fair
BAE CAT. NO.			

DESCRIPTION	Katcora's speech.
PERFORMER	Katcora
DATE	Last week of March 1922

NOTES

Surface noise and beating. Speech not very clear; possibly a pause between 1:18 and 1:28.

[ENCLOSED NOTE]: "Speech by Kachora made in March 1922 when the work by Miss Densmore among the Yuma was completed."

[DOCUMENTATION enclosed with Ute cylinder 3935]: Included is a description of the recording of this cylinder. Though the recording was never completely translated, Densmore's interpreter gave her a general explanation of the speech: "Katcora approves the work this lady is doing, has tried to help her as much as possible and has now finished his work (naming the day and the hour of the morning)." On hearing the playback, Katcora was dismayed to realize that he had gotten the time about fifteen minutes wrong and offered to record his speech again so that it would be accurate. Densmore said this showed "the conscientious care with which Kacora assisted the study of Yuma music."

YAQUI MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867–1957)

PERFORMERS: Anka Alvarez, Juan Ariwares, Jose Marie Umada

LOCATION: Guadalupe village, near Phoenix, Arizona

DATE: April 17, 1922

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives, Washington, D.C., 1948

CYLINDER NUMBERS: 2893–2904; 2908; 3944–3945

AFS NUMBERS: 10,646–10,647; 10,648; 21,267

BAE NUMBERS: 1273–1287; 1292

Fifteen four-inch cylinders of Yaqui Indian music, primarily Deer Dance songs, recorded by Frances Densmore at Guadalupe village near Phoenix, Arizona, on April 17, 1922. The cylinders were transferred from the National Archives in 1948. Densmore's analyses and transcriptions are found in *Yuman and Yaqui Music*, BAE Bulletin 110.

Among those recordings is one Densmore

cataloged as a Mayo Deer Dance song [cylinder 2908]; since the singer was the Yaqui Ariwares, however, the cylinder is included here.

Misspelled or alternate names are given for two of the singers on the BAE catalog cards: "Jose Ariwares" and "Jose Marie Umanda." Field numbers are found on the cylinder boxes. The specific recording date was determined from Densmore's field diary (National Anthropological Archives ms. 4250). The last two cylinders in the collection are identified as "3777" and "3778" in the announcements on the preservation tape. In the final cylinder inventory, however, they are listed as 3944 and 3945.

The quality of the recordings is generally good insofar as the melody is concerned but the texts are muffled.

Densmore edited an LP album, *Songs of the Yuma, Cocopa, and Yaqui* (Library of Congress, AFS L24). Yaqui songs from this collection that are used on the album are indicated in the **NOTES** by [L24] plus the side and band number.

For an extensive study of one Yaqui song genre, see *Yaqui Deer Songs, Maso Bwikam* by Larry Evers and Felipe S. Molina (Tucson: Sun Tracks and The University of Arizona Press, 1987).

YAQUI MUSIC
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	2893	TIME	0:55; 0:58
AFS NO.	10,646: A1; 10,647: A4	QUALITY	good; fair
BAE CAT. NO.	1286; 1273		

DESCRIPTION 1) Yaqui song--1286 [Miscellaneous song].
2) [ca. 1:00] Dancing song--1273 [Deer Dance song].

PERFORMER Jose Marie Umada; Juan Ariwares

NOTES Muffled sound on 1); echoing on 2). Field nos. 1, 2.
Transcriptions on pp. 201 and 156.

CYLINDER NO.	2894	TIME	1:56
AFS NO.	10,646: A2	QUALITY	good
BAE CAT. NO.	1274		

DESCRIPTION "The quail in the bush"--1274 [Deer Dance song].

PERFORMER Juan Ariwares

NOTES Muffled sound. Field no. 4. Transcription on
p. 157. The "ad lib pause" begins at 0:49.

CYLINDER NO.	2895	TIME	1:36
AFS NO.	10,646: A3	QUALITY	good
BAE CAT. NO.	1275		

DESCRIPTION "The little fly"--1275 [Deer Dance song].

PERFORMER Juan Ariwares

NOTES Muffled sound. Field no. 5. Transcription on
p. 158. "Ad lib pause" begins at 0:48. [L24: A8]

CYLINDER NO.	2896	TIME	1:32
AFS NO.	10,646: A4	QUALITY	good
BAE CAT. NO.	1276		

DESCRIPTION [:17] "Voices of the people"--1276 [Deer Dance song].

PERFORMER Juan Ariwares

NOTES Muffled sound. Field no. 6. Transcription on p. 158.

CYLINDER NO.	2897	TIME	1:53
AFS NO.	10,646: B1	QUALITY	good
BAE CAT. NO.	1277		

DESCRIPTION "The deer are at play"--1277 [Deer Dance song].
 PERFORMER Juan Ariwares

NOTES Muffled sound. Field no. 7. Transcription on p. 159.
 "Ad lib pause" begins at 1:20.

CYLINDER NO.	2898	TIME	1:16
AFS NO.	10,646: B2	QUALITY	good
BAE CAT. NO.	1278		

DESCRIPTION "The deer and the flower"--1278 [Deer Dance song].
 PERFORMER Juan Ariwares

NOTES Muffled sound. Field no. 8. Transcription on p. 160.

CYLINDER NO.	2899	TIME	1:40
AFS NO.	10,646: B3	QUALITY	good
BAE CAT. NO.	1279		

DESCRIPTION 1) "The summer rains"--1279 [Deer Dance song].
 2) [1:12--Repetition of the first section of the song].
 PERFORMER Juan Ariwares

NOTES Muffled sound. Field no. 9. Transcription on p. 161.
 [L24: A9]

CYLINDER NO.	2890	TIME	1:49
AFS NO.	10,646: B4-B5	QUALITY	good
BAE CAT. NO.	1280; 1281		

DESCRIPTION 1) "The rising sun"--1280 [Deer Dance song].
 2) [1:00] "The bush is singing"--1281 [Deer Dance song].

PERFORMER Juan Ariwares

NOTES Muffled sound. 2) breaks off abruptly. Field nos. 10, 11. Transcriptions on p. 162. 1280--[L24: A10].

CYLINDER NO.	2901	TIME	1:34
AFS NO.	10,647: A1	QUALITY	good
BAE CAT. NO.	1282		
DESCRIPTION	The hunt (a)--1282 [Deer Dance song].		
PERFORMER	Juan Ariwares		
NOTES	Muffled sound. Field no. 12. Partial transcription on p. 163; the portion of the song following 1:10 does not appear to be in Densmore's transcription.		

CYLINDER NO.	2902	TIME	1:50
AFS NO.	10,647: A2	QUALITY	good
BAE CAT. NO.	1283; 1284		
DESCRIPTION	1) The hunt (b)--1283 [Deer Dance song].		
	2) [:56] The hunt (c)--1284 [Deer Dance song].		
PERFORMER	Juan Ariwares		
NOTES	Field nos. 13, 14. Transcriptions on p. 164. [LABEL]: "See rep of 14" (cf. cylinder 3944).		

CYLINDER NO.	2903	TIME	1:09
AFS NO.	10,647: A3	QUALITY	good
BAE CAT. NO.	1285		
DESCRIPTION	"The deer is dancing"--1285 [Deer Dance song].		
PERFORMER	Juan Ariwares		
NOTES	Muffled sound. Field no. 15. Transcription on p. 165.		

CYLINDER NO.	2904	TIME	1:51
AFS NO.	10,647: A5	QUALITY	good/fair
BAE CAT. NO.	1287		
DESCRIPTION	1) [Densmore's words to the Yaqui performer].		
	2) [:14--Speech].		
	3) [:31--Speech].		
	4) [:56] Song of admiration--1287 [Miscellaneous song].		
PERFORMER	Anka Alvarez		
NOTES	Muffled sound. Field no. 16. Transcription on p. 200. [LABEL]: "Tests & Yaqui 16." The only decipherable words in 1) are ". . . just like I'm talking into the horn."		

CYLINDER NO.	2908	TIME	1:12
AFS NO.	10,648: B1	QUALITY	good
BAE CAT. NO.	1292		

DESCRIPTION Mayo song of Deer Dance--1292.
PERFORMER Juan Ariwares

NOTES Muffled sound. Transcription on p. 166.

CYLINDER NO.	3944	TIME	1:42
AFS NO.	21,267: 15	QUALITY	good
BAE CAT. NO.			

DESCRIPTION 1) [The hunt (c)--1284 (Deer Dance song)].
2) [1:07--Repetition].
PERFORMER [Juan Ariwares]

NOTES Announced as "cylinder 3777." Surface noise.
Background speech between 1) and 2).
[LABEL]: "As this is marked, on the cover, 'use rep.'
it is evidently a duplicate of a Yaqui song used in
Bulletin 110. The Yaqui songs were recorded at
Guadalupe, near Phoenix, Arizona. All the Yaqui in
this village were citizens of Mexico."
[BOX]: "Rep. of Yaqui 14" [see cylinder 2902];
"Gift of Frances Densmore [to the Library of Congress],
July 31, 1944."

CYLINDER NO.	3945	TIME	2:01
AFS NO.	21,267: 16	QUALITY	poor/good
BAE CAT. NO.			

DESCRIPTION [:55--Unidentified song, accompanied by guitar].
PERFORMER [Anka Alvarez or Jose Marie Umada?]

NOTES Announced as "cylinder 3778." Surface noise.
Song preceded by indecipherable speech or singing.
Program ends with tracking problem. Field no. 17.
[LABEL]: "Yaqui with guitar. Similar to Nos. 129,
130 in Yaqui book." [SECOND LABEL]: "Mpls Oct 38"
[Densmore probably duplicated the cylinder at radio
station WCCO in Minneapolis in October 1938].

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